

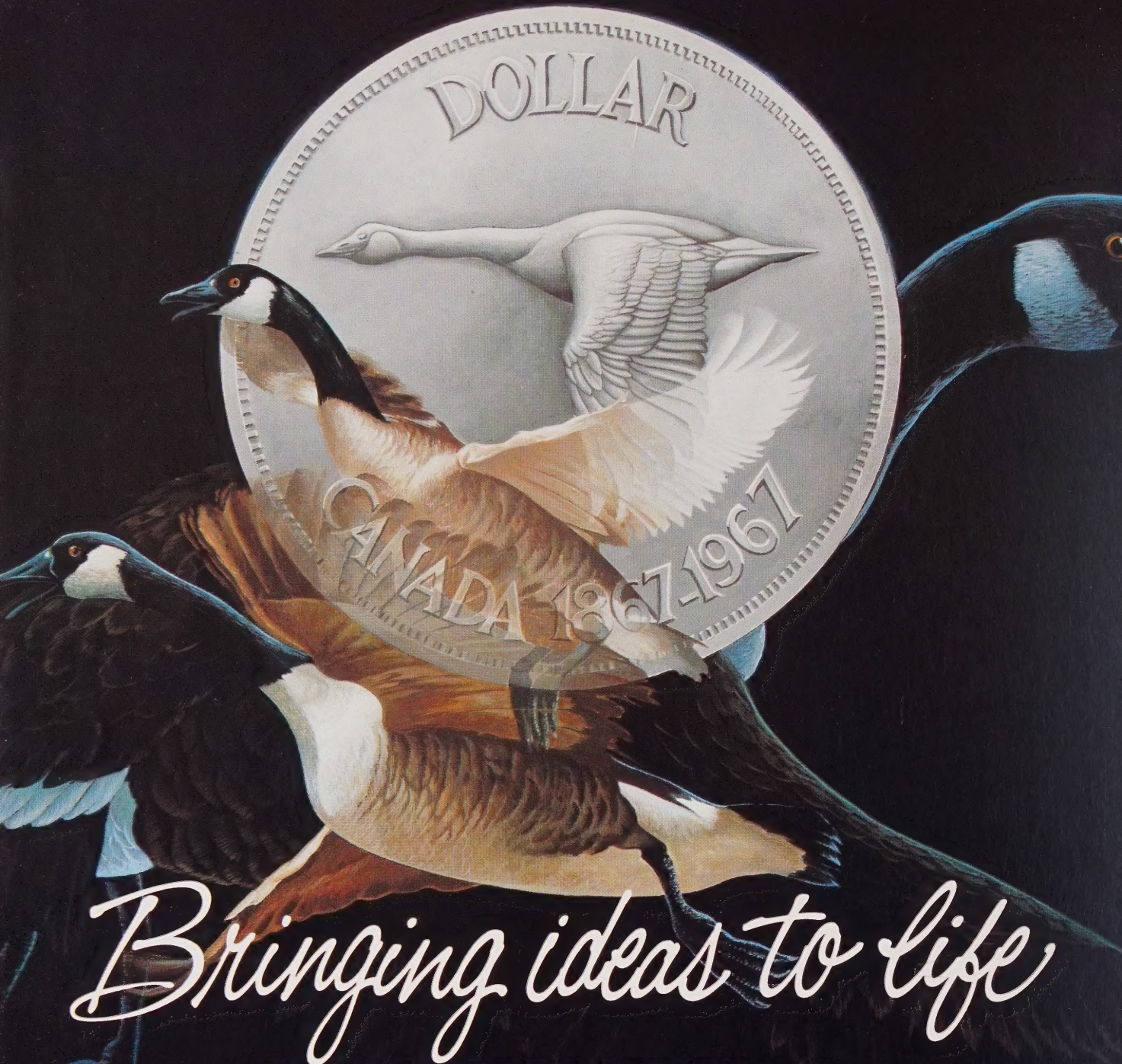
Summer 1984 Vol. 17/no. 2

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ROTUNDA

the magazine of the Royal Ontario Museum





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ROTUNDA

the magazine of the Royal Ontario Museum

Volume 17, Number 2, Summer 1984

Georgian Dance: Elegance in motion

Jeannette Zingg

4

Traditional Crafts of Saudi Arabia

John Topham

6

Bringing Them Back Alive: The artistic representation of prehistoric animals

Loris S. Russell

12

The Jews of Kaifeng: An ancient Chinese community

Sara Irwin

19

Touring Ontario's Museums: Marine Museum of the Great Lakes at Kingston

David A. Young

26

Paul Kane and the Spirit Chief of Norway House

Edward S. Rogers

34

The Growing Collections

40

Book reviews

53

Cover: Detail of a maiolica dish on display in the European gallery. Made in France ca. 1550–1600, the decoration of the dish is after a 1554 engraving of Joseph and the harvesters. Photo: Brian Boyle.

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Jeannette Zingg

GEORGIAN DANCE

*Elegance
in motion*

Jeannette Zingg and her partner Marshall Pynkoski have been dancers-in-residence at the ROM since 1983, where they create authentic dance-dramas to enhance ROM exhibits. They have performed, among others, Japanese, Chinese, and British legends, as well as a ballet solo in a ROM costume. Historical dances and multi-cultural themes have been their main focus both as teachers and performers since they completed their training at the Royal Academy of Dancing. They have worked with major companies in Europe and Canada in ballet and musical theatre.

Their Georgian dance performances will be held in the southeast atrium on Sunday afternoons until Labour Day 1984.

DANCING was an integral part of daily life during the Georgian period. Every child of good family was given extensive dance training as part of a general education, along with training in music and painting for girls, and in fencing and horsemanship for boys. It is known that for twenty-two years Louis XIV attended dance classes every day with his favourite dancing master, and he is even known to have performed at court. His royal example was followed all over Europe and the New World.

By the early 18th century, theatrical dancing was just beginning to emerge as a form distinct from social dancing and was responsible for major changes in feminine costume. This was a very interesting period in the history of dancing, and the developments of these years became the foundation for the classical ballet of today. In the 18th century ballet provided a way for a monarch to display his wealth; it was in this same period that it became recognized as an art form that could stand on its own in commercial theatres.

Dancing was a means by which a person could show himself to be well educated, for the manner in which one moved was considered an indication of one's breeding, or lack thereof. Writing in the first quarter of the 18th century, Pierre Rameau observed:

A very necessary matter for everyone (is) . . . to make a graceful bow . . . it excites admiration in others for us, and brings further advantages in its train. It inclines a person to show us consideration by regarding us as persons who have known how to profit from the education we have received.

[Pierre Rameau, *The Dancing Master*]

The upper classes used dancing as an opportunity for the display of personal adornment. Ladies wore magnificent gowns that determined their movements very strictly. The torso was held firmly upright by a whalebone corset, and the waist drawn in as tightly as possible. Women kept their legs entirely covered and wore pointed shoes with little heels. As a result, the main focus of interest was the head, neck, breastbone, and arms. The resulting style of movement was quite thrilling in both its subtlety and its passion. Delicate nuances—turns of head and shoulders—were used to great effect; a fan, which spoke a language all its own, lent further expression. All the eagerness, hesitation, joy, shyness, or love the dancer was communicating to her partner flowed out from the erect and dignified figure, so emphatically feminine with its tiny waist, deep *décolletage*, and flowing skirts.

Men, on the other hand, had plenty of freedom in the movement of their legs and, in fact, were tremendously vain about their muscularity and elegance. Jumps, beats, and postures were invented specifically to display the legs, which were always turned outward to achieve the most pleasing line. The torso, however, was almost as restricted as the lady's, by a waistcoat, jabot, and a very stiff jacket, so that the male dancer's posture was also very erect. He, too, depended on subtle shadings and inclinations of the head and shoulders. The partnering of a lady was most refined and solicitous; the linking of arms was not considered proper until the second half of the 18th century.

Private and public balls were the most important form of entertainment in the upper levels of society during this era. For many people they were the only mitigation of the isolation of their lives, especially in the rural areas of Great Britain and the New World. The occasion described in the following delightful passage from Jane Austen could have occurred as easily in Upper Canada as in rural England:

The cold and empty appearance of the room and the demure air of the small cluster of females at the end of it began soon to give way; the inspiring sound of other carriages was heard, and continual accessions of portly chaperons, and strings of smartly dressed girls were received, with now and then a fresh gentleman straggler, who if not enough in love to station himself near any fair creature seemed glad to escape into the cardroom. Among the increasing numbers of military men, one now made his way to Miss Edwards, with an air of *empressement*, which decidedly said to her companion, "I am Captain Hunter."

[*The Watsons*]

Everybody knew the current dances. The minuet, a dance for couples, was the favourite. Towards the end of the 18th century group dances, such as the quadrille, gained popularity.

The strictest etiquette and social order were maintained at these balls. Yet matches were made, messages conveyed, and fortunes changed hands—all in the time it took to dance a minuet. Whether at a simple private ball with a sin-



gle piano playing in the drawing room, or on some glittering court occasion, dancing expressed the true spirit of the Georgian period.

It may be possible to do without dancing entirely. Instances have been known of young people passing many, many months successively without being at any ball of any description, and no material injury accrue to either body or mind; but when a beginning is made—when the felicities of rapid motion have once been, though slightly, felt—it must be a very heavy set that does not ask for more.

[Jane Austen, *Emma*]

Jeannette Zingg and Marshall Pynkoski in performance; the design of Jeannette's costume was taken from an 18th-century dress in the ROM's collection. Flat wooden cut-outs, like the stage set shown here, were commonly used in theatre of the Georgian period. Set and costumes by Janine Kroon. Photo: André Pierre.

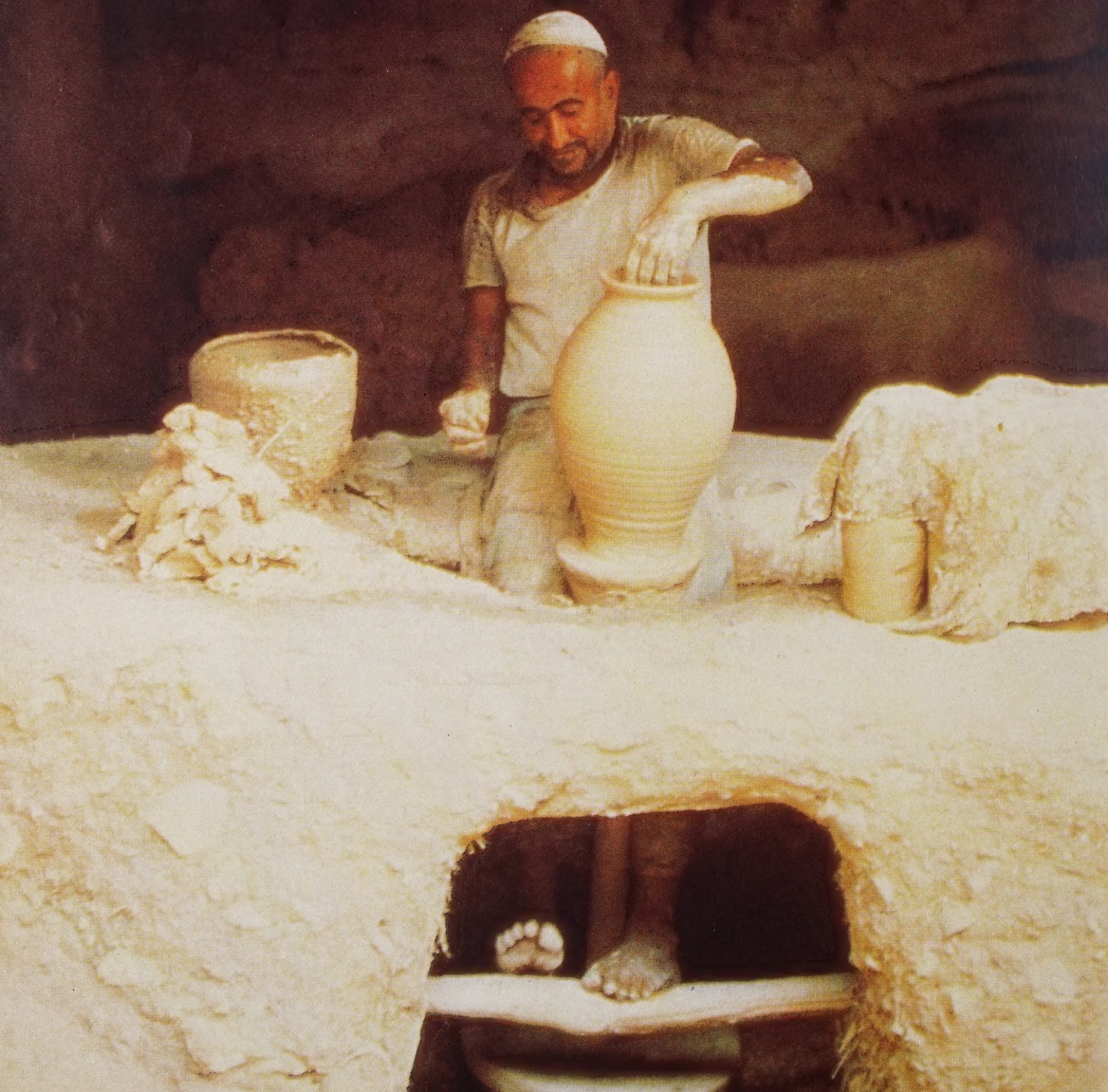
CHANGE OF PUBLISHING DATES

We wish to inform our readers and advertisers of a slight change in *Rotunda's* publishing schedule. Vol. 17, no. 3 (Fall/Winter 1984) will be published in November 1984, Vol. 17, no. 4 (Spring 1985) in February 1985, and other issues will then follow at the regular three-month intervals. This change will not affect the number of issues published per year; readers will still receive four issues in 1984 and four issues in 1985 and in all future years.

CORRECTION

On page 41 of the Spring 1984 issue of *Rotunda* (Volume 17, number 1), the caption for the bronze plaque of the Entombment gave its date erroneously as early 14th century. The correct dating, which was wrongly transcribed by an editorial error, is early 16th century.

TRADITIONAL CRAFTS OF SAUDI ARABIA





Y interest in the crafts of Saudi Arabia was first awakened in 1977 when I went there as manager of a large construction project. It is an interest, as I soon discovered, that could only be satisfactorily pursued on the spot, since there were virtually no books on the subject and no known collections outside Saudi Arabia itself. The curator of the Textile Museum in Washington D.C.

told me that the Arabian peninsula represented the greatest gap in knowledge of the textiles of the world and urged me to acquire all the examples I could.

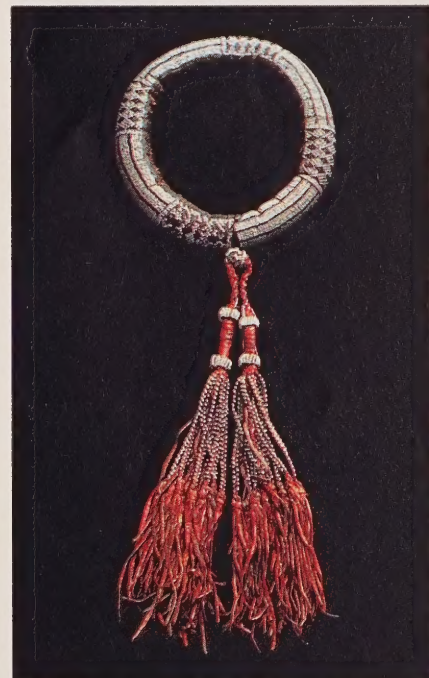
The desire to know more about the fascinating traditional crafts of this ancient land was one of my reasons for returning there later, and in particular for my decision to go to Jeddah. Situated on the Red Sea coast, Jeddah is still, as in the past, a crossroads area, the gateway to Mecca, with access to Taif on the edge of the great nomadic areas and to Asir, the mountainous southwestern province. Because of its heavy pilgrim and commercial traffic, weavings and other artifacts from all over the Middle East and beyond are to be found in its *souks*.

The primary craft extant in Saudi Arabia is weaving. Contemporary rugs available are usually ruggedly, although somewhat loosely, woven of wool, cotton (usually only when white is wanted), goat hair, and sometimes camel hair. These rugs are consistently of warp-striped patterns with frequent use of traditional geometric designs, often with cross bands at the ends with brightly coloured simple figures such as diamonds or crosses.

Hofuf was long famous in Arabia for the manufacture of cloaks—the *abayas* and *bishts* for women and men. These were woven in solid colours, usually from wool but sometimes from fine camel hair, making a gossamer-like cloth. They were often embroidered with gold at the neckline. Travellers and explorers in old Arabia would take the cloaks with them as gifts for sheiks they might

John Topham

Opposite page: Potter in the caves near Hofuf, Al Hasa, Eastern Saudi Arabia. Photo: Grace Burkholder.



Headpiece from the Hijaz made before 1930 and said to have been worn by women for dance. It is made of leather, twining, and metal beads. Photo: SITES.

Traditional rug from the Najd made of sheep's wool and goat hair. Photo: SITES.

Tent dividing curtain made in the northern Najd and constructed of black goat hair, white cotton bands, and red wool stripes. Twined, tapestry-woven fringe flaps alternate with a braided fringe to create the border at bottom. Photo: SITES.

Made for a camel bag c. 1960, this wool sash is from the Najd.



Braided coffee bean bag made of leather and weft-faced slit tapestry, with woven tapestry fringes at the bottom and on the handle. Photo: SITES.



visit, and as rewards for the Bedouin who guided them. They were much valued, but the industry had virtually expired until lately, when the Saudi government employed a German firm to help restore it.

Many women weavers are diligently pursuing their craft, and some, especially at Taif and in al Jowf, are turning out very finely woven items such as bags in the traditional coffee bean bag conformation, fans, and wall decorations. Unfortunately most are now made from fibres with synthetic dyes in such strong, even garish, colours that they have little appeal to the eye of most Westerners.

Al Jowf, in the north, was also the only place in Saudi Arabia where I was able to determine that pile weaving is being done. The Emir of this area and his sons, members of the Sudairi family, foster weaving and have an annual competition for originality of design and quality of work. Generally, these pile weavings are similar to the Qashqai designs, but with many original variations, some unique. Colours are usually rather harsh synthetics, but some of the work, of natural camel hair pile with linear patterning in other materials, is very pleasant. Traditional flat weaving is still well done in al Jowf, but too often in synthetic colours.

Pile weaving is also reportedly done in the Tabuk area; I travelled there, but beyond some examples belonging to the Emir, I could not locate any. However, at Colorado Springs recently, I met an army colonel who had been posted in Tabuk. In his house I found two shag pile rugs of unusual and attractive design which he had acquired in Tabuk from local people who said they were made there; so my Tabuk pile rug was obtained in Colorado.

The rug *souks* in Jeddah, Taif, and Riyadh specialize in rugs from Iran and Pakistan, and one has to go repeatedly to chance upon the occasional Arabian item. Few Westerners have the time, even if they have the inclination, to investigate the back alleys of the areas where trade is predominantly local. My favourite rug from Asir was the cushion of a part-time rug dealer in Taif who had no other Saudi-made things. Very few Bedouin or village weavings show up in the Jeddah rug *souk*, despite the proliferation of Middle Eastern jewellery, daggers, and coffeepots.



Left: The author in his yard with a Bedouin tent from al Jowf, north-central Saudi Arabia, showing tent dividing wall. *Below:* Dress from the Hijaz made of heavy black cotton twill; the front panel is decorated with mother-of-pearl buttons and embroidery. Photo: SITES.



The most basic and best-known weavings in Saudi Arabia are those called Bedouin, which might be woven by Bedouin or by the villagers. This is almost always warp-faced weaving done on ground looms, in strips that are seldom wider than seventy-five centimetres. The ground loom is simple to unstage, roll up, and carry on the nomadic migrations.

Large weavings, such as strips of tent cloth, which might be over fifteen metres long, were usually done in the summer when the Bedouin would be forced to camp near water. The tents were commonly made of black goat hair, and goats are usual to villages and towns, a further indication that tent weaving was most likely to be performed during long encampments or by villagers. Intricate but easily portable work such as camel bags, if not acquired in a village or town, might have been done at any time, as might most dress embroidery.

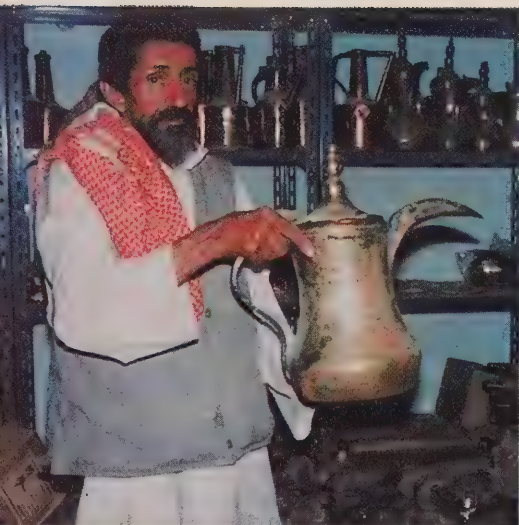
The weavings of the Bedouin are tough and durable, and were very hard work for the women who made them. Collectors and weavers in the United States remark on the variety of techniques in the tassels and ornamentation of the Bedouin weaving.

The weavings of the mountain area of Asir in the southwest reflect its settled economy of farming and sheep-herding. Design motifs here are quite diverse and the only frequently found patterns are stripes across the narrow dimension as opposed to the lengthwise stripes typical of the Bedouin patterns. The fibre is almost always soft wool, in large-diameter yarn, tapestry woven. All examples found were rugs made for use in houses, and donkey saddle bags. Most pieces were made of two strips with matching patterns.

The most intricate weavings I acquired are twill rugs which I found in Hofuf and Riyadh. They are light in weight and were probably used as blankets or coverings. Predominantly red or orange, they feature cross bands with tapestry-woven patterns in several colours. Again, the woven strips seldom reached a seventy-five-centimetre width. All examples were of soft, fine wool. These were almost necessarily town-made pieces; since twill weaving is done on four-harness looms, they were unlikely to have been made by nomadic people. They are well designed, colourful pieces and deserve the further attention of textile experts.

Short dagger from the Najd or possibly Asir, with its sheath and leather belt. The dagger is made of embossed metal decorated with applied filigree and glass beads on the hilt. Photo: SITES.





Suliman, the Arab antique dealer in Riyadh, in his warehouse. Photo: John Topham.

The souvenirs of Saudi Arabia taken away by Westerners are most commonly coffee pots, daggers, "Bedouin" jewellery (so called because it is made by town or itinerant smiths for the Bedouin), and camel bags. Decorated camel bags of the older Saudi-made type are scarce. Some local people are making replicas—they can usually be distinguished not so much by inferior weaving as by poor fastening of the sashes and by synthetic colouring. Many bags are also being brought in from Syria and Egypt in huge bales. They look great when seen singly, but when you see a stack all alike their appeal is diminished.

Not being Moslem, I was unable to go to the holy cities of Mecca or Medina, but I was told that nothing was made there any more, and that almost anything found there was a relic of past days, or was brought in, usually from Syria, Baghdad, or Pakistan—the same arts and crafts which can be found in the "antique-souvenir" shops throughout Arabia.

Mecca is still a source for the older rugs brought in by pilgrims, perhaps generations ago, which I saw occasionally in the rug *souk* in Jeddah. Also one would sometimes see carved woodwork such as screen sections, which the dealers obtain in Mecca. Many dealers would bring from Mecca older jewellery, often Turkish or Egyptian, including some "Bedouin" jewellery. A few made regular trips to find things for the increasing tourist trade with both Western people and pilgrims.

Perhaps the artifacts of Mecca manufacture best known in Arabia are the Mecca chests. They are made of imported wood, such as teak, and are relief-carved in panels with heavier ornamental brass than is found on the famed Kuwaiti chests, and no, or few, brass tacks. Those I saw were usually a dark mahogany colour rather than the brown that seems characteristic of the Kuwaiti chests. The incised patterns are very carefully done and usually are foliate.

Weapons are being collected by the Saudis as well as by Westerners, and have become absurdly expensive. Average matchlocks and flintlocks with stocks decorated with patterned metal dots or carving bring more money than very fine American flintlock and percussion-cap rifles. Even an ordinary late-19th-century breech-loading gun will have an asking price of more than \$500. Daggers are more common than guns, but any dagger of good workmanship will cost \$1500 or more, and even the most ordinary will cost as much as \$500.

Shops dealing in rugs, "antiquities", and souvenirs nearly always have Bedouin jewellery. This has been much collected by Westerners and good, well-made native jewellery has become very hard to find. The women's *souk* in Riyadh is known traditionally as the best source for it in Arabia, but one must go, and go, and go, hoping that a good piece will show up.

Section of a woman's silver belt with engraved red glass insets, probably made by Najrani craftsmen before 1940. Photo: SITES.





Above: Bracelets made before 1920 in Najran of high-grade silver; the ends have granulated decoration and coral in bezel settings. Photo: SITES. *Left:* Bookbinder plying his trade in Qatif c. 1950. Photo: Ilo Battigelli.

Despite the collecting interest in jewellery, I found only a few lonely silversmiths, in run-down shops, and they were not making anything but were repairing and rejoining old pieces. Some dealers in more remote locations tried to make the old jewellery attractive to the villagers and Bedouin (and perhaps, they thought, to the Westerners) by soaking it in acid to make it shiny white—another tragedy: the patina was lost. The Arabs now prefer modern gold jewellery and gold shops have replaced the old silversmith shops.

Pottery made in Saudi Arabia, seldom found in the souvenir-type markets, is still made in the same fashion in which it has been made for centuries, in very simple conformations. As late as 1979, in caves near Hofuf, there was an ancient wheel in operation. The output was dried in the sun for some days until there was sufficient accumulation to fire the kiln, using palm stems for fuel, at low temperature. This pottery has almost no glaze.

Near Jeddah there is an active pottery where unglazed pots are made by the coil method. The primary products of this pottery are water pots with sufficiently porous walls to allow the water to seep through and make an evaporative surface to keep the water in the pot cool. They also make rather nice plant pots.

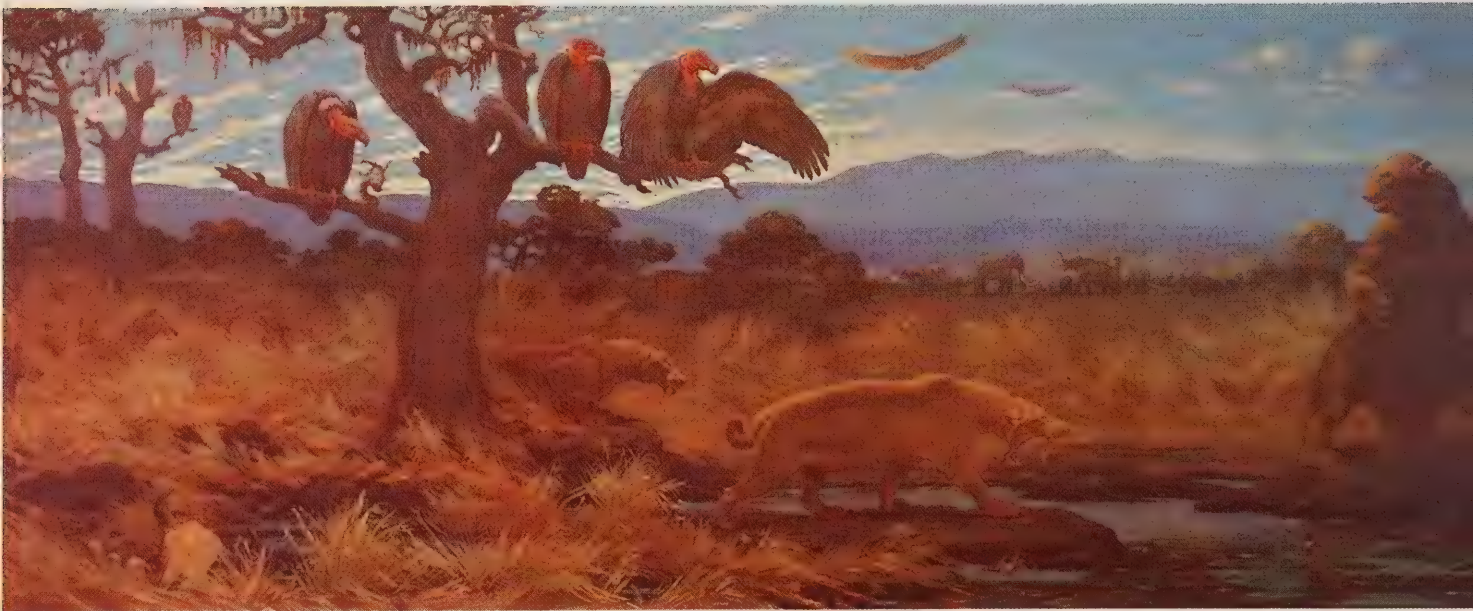
In Saudi Arabia, as almost everywhere in the world, traditional arts and crafts are being progressively ousted by machine-made products of plastic, aluminum, and nylon, and the old crafts are nearing extinction. By making the artifacts of the older Arab tradition better known in the West, it is hoped that more and more people will become concerned with preserving the best of what still remains, while there is yet time.

John M. Topham, a Virginian now living in New York, is a construction consultant and manager who spent several years working in Saudi Arabia. While there he became interested in the crafts of the Bedouin and villagers, particularly their weaving, and built a collection representative of some of the finest workmanship of that part of the world. Mr Topham is the author of Traditional Crafts of Saudi Arabia, the book accompanying the exhibition of the same name. Organized by the Memorial Art Gallery, University of Rochester, the exhibition was developed by the Smithsonian Institution Traveling Exhibition Service (SITES), and will be at the ROM 21 July to 2 December 1984.

Loris S. Russell

Bringing Them Back Alive

*The artistic representation
of prehistoric animals*



MOST prehistoric animals are encountered only as fossils, usually the petrified remains of bones or other hard parts. Yet today the life appearance of dinosaurs and other extinct animals is almost as well known as that of the exotic animals of modern Africa and Australia. This familiarity with creatures long gone is the result of collaboration between palaeontologists and artists. In a few cases the artist and scientist have been combined in one person. Othenio Abel of the University of Vienna and Samuel W. Williston of the University of Chicago come to mind. They, and others like them, were excellent draftsmen who used their skills mainly to illustrate the bones that they were describing scientifically. At times, however, they ventured into the drawing or painting of life-restorations in order to present their interpretations of the appearance and life habits of the once-living animals.

Professionally trained artists who have entered the field of palaeontological restorations have had to rely heavily on the anatomical and biological knowledge of scientific collaborators. Thus almost every successful portrayal of prehistoric animals "in the flesh" has been the result of team work between artist and scientist. The artist has to accept the controls dictated by the fossilized remains as interpreted by the palaeontologist. The scientist, for his part, must know enough about living animals—not only their anatomy but also their life habits—to recognize the appropriateness or otherwise of the interpretation.

The artistic depiction of prehistoric animals in living form goes back to 1852, when the English anatomist and palaeontologist, Richard Owen, undertook to provide life-size restorations of dinosaurs and other prehistoric animals for the grounds of the rebuilt Crystal Palace at Sydenham, near London. The actual construction of the huge statues was to be done, under Owen's direction, by an artist named Benjamin Waterhouse Hawkins. Hawkins was born in London in 1807 and studied sculpture under William Behnes. By the 1840s he was undertaking commissioned studies and teaching art. As assistant superintendent of the Great Exhibition of 1851 at the original site of the Crystal Palace in Hyde Park, London, he was the natural choice as the sculptor for the restorations at Sydenham. These took about six years to complete and were installed with much fanfare at the new location. The Crystal Palace was destroyed by fire in 1936, but the Owens-Hawkins monsters may still be seen on the grounds. They are very different from the modern concepts of such dinosaurs as *Iguanodon* and *Megalosaurus*, but they are of great interest as records of the state of knowledge of dinosaurs in the 1850s.

"Dinosaurs, Mammoths and Cavemen", an exhibition of muralist Charles R. Knight's work on prehistoric life, will be showing at the ROM through 30 September 1984.

In 1925, Charles Knight painted this mural of the La Brea tar pits, California, depicting animals whose bones were dug from the site. The excavations made at La Brea in 1906 revealed the greatest number of Ice Age fossils discovered at any site in the world. Photo courtesy of the Natural History Museum of Los Angeles County.



The fame of the Crystal Palace restorations spread to North America, and in 1868 the Commissioners of Central Park in New York City invited Hawkins, who was lecturing in the United States, to construct life restorations of prehistoric animals for a museum to be set up in the park. These were not to be replicas of the Sydenham reconstructions, but were to be based on fossil skeletons found in New Jersey and elsewhere in the United States. Most conspicuous were to be the duck-billed dinosaur *Hadrosaurus* and the flesh-eater *Laelaps*. Hawkins began by studying the actual fossils in museums at Philadelphia, Washington, and New Haven, and in 1869 was well launched on the construction of models and moulds. The project came to grief, not as has been said from the religious prejudices of officials, but from political intrigues of local politicians.

Hawkins returned to Philadelphia, and at the Academy of Natural Sciences he cast the hadrosaur bones from New Jersey and prepared reconstructions of the missing parts according to his ideas. There was no skull with the bones, so the artist used a greatly enlarged replica of the skull of the New Zealand reptile *Sphenodon*, actually not too distant a relative of the dinosaurs. The composite skeleton, part factual, part imaginative, differed in a number of ways from the complete hadrosaur skeletons discovered some years later in western North America, but its bipedal pose was a great improvement over the quadrupedal posture of the Crystal Palace reconstructions.

After publishing some anatomical studies of the hadrosaur bones, Hawkins went to the College of New Jersey at Princeton and painted a series of panels depicting prehistoric life through the ages. These were still on the walls of Guyot Hall of Princeton University when I was a student there in the late 1920s, except for the last of the series, which showed Adam and Eve in the Garden surrounded by a menagerie of benign-looking beasts. These paintings were Hawkins's last excursion into the life-restoration of prehistoric animals. He returned to England to write and teach artistic subjects, mostly the portrayal of animals. He died in New York City in 1889.

The most famous collaboration between an artist and a palaeontologist was that of Henry Fairfield Osborn and Charles Robert Knight. Osborn was a distinguished palaeontologist, who as professor at Columbia University had introduced a number of brilliant students to his branch of science. In his capacity as curator of vertebrate palaeontology at the American Museum of Natural History, and later as president of that institution, he saw the need for interpretations that would bridge the gap between the inert, dry fossil bones, and the pulsing, breathing animal of which they were once a part. It was in Knight that Osborn found the man to build this bridge.

Charles R. Knight was born in Brooklyn, N.Y., in 1874. He studied in the local schools and at the Brooklyn Polytechnic Institute. His principal art training was at the Metropolitan Museum of Art. For a time he was engaged in commercial illustration, but he was especially interested in the portrayal of animals. Even at the age of twelve he had been able to capture the feeling of life in his sketches, and as a young professional artist he spent much time in sketching at the Bronx Zoo and the American Museum of Natural History. At the latter institution, in 1894, he came to the attention of Dr J.L. Wortman, who commissioned him to paint life restorations of some Tertiary mammals. These were much admired, and as a result Dr Osborn engaged Knight to prepare additional restorations.

Osborn also recommended Knight to Professor E.D. Cope, a very distinguished vertebrate palaeontologist and zoologist of Philadelphia. Cope needed illustrations for a popular article on prehistoric animals, and Knight visited him and was given information and sketches. But Cope died a few weeks later, before he could see the models and paintings that Knight produced.

Some details of these Cope-Knight restorations require revision in the light of later discoveries, but one is of special interest today. It is a scene showing two carnivorous dinosaurs (*Dryptosaurus*) in fierce combat. For a long time the extreme mobility depicted by Knight was thought to be unlikely for reptiles, especially those of such large size. But in 1965 I suggested that dinosaurs had been "warm-blooded" (endothermic), like birds and mammals. This hypothesis was



taken up by other students of dinosaurs, and the potentiality for intense activity that it implies has been incorporated in recent dinosaur restorations, showing them in rapid movement or vigorous combat. In this respect Knight's restoration of *Dryptosaurus*, incorporating Cope's ideas, was some sixty years ahead of its time.

Knight went on to collaborate closely with Osborn and Matthew in preparing restorations that ranged from small models to giant murals. Much of this work was financed by Osborn's friend and patron, J.P. Morgan. In 1910 Osborn published his best-known work, *The Age of Mammals in Europe, Asia and North America*. This was copiously illustrated with Knight's restorations. Theodore Roosevelt, just stepped down as president of the United States, was greatly impressed by this book and especially the restorations, and he used it as a theme in an address he gave in England, drawing an analogy between the predator-prey relationships of prehistoric animals and those of modern nations. The parallel was considered fanciful at the time, but was given substance in 1914 and again in 1939.

Knight was never a staff member of the American Museum of Natural History, and so was free to undertake projects for other museums. The first of

Charles Knight in his studio in Bronxville, New York, c. 1911. Photo courtesy of the Library Services Department, American Museum of Natural History.

This is probably the best known of the twenty-eight murals that Knight completed for the Field Museum of Natural History in 1930. It depicts the horned dinosaur *Triceratops* and its adversary *Tyrannosaurus*. Photo copyright Field Museum of Natural History; reproduced courtesy of FMNH.



A pair of *Dryptosaurus*; Knight's painting was based on the descriptions of the palaeontologist Edward Cope. The kind of vigorous activity depicted has become much more credible in dinosaurs since the adoption of the hypothesis that they were warm-blooded. Photo courtesy of the Library Services Department, American Museum of Natural History.





these, in 1901, was a series of illustrations for a book on prehistoric animals of North America by Dr F.A. Lucas of the United States National Museum. In 1925 Knight painted a magnificent mural for the Los Angeles County Museum of Natural History, depicting the life appearance of the animals whose remains had been preserved in the La Brea tar pits. In 1930 he completed a great series of murals for the Field Museum of Natural History in Chicago. In later years he wrote books and gave lectures on prehistoric life, illustrated by his own paintings and sculptures.

I met Knight once, in 1932, on a boat trip from Boston to New York. He was friendly and enthusiastic and we spent some time talking about his projects. Mrs Knight was with him, as usual, and was obviously the practical member of the family, concerned that her husband's great contributions should be recognized and rewarded.

Knight died in 1953 at the age of seventy-nine. He had been active almost to the end. He set a standard not only for artistic and scientific excellence in depicting prehistoric life, but also in the development of the artist-scientist team, which was adopted by many contemporaries and successors. Among these was R. Bruce Horsfall of Pittsburgh, who worked with Professor W.B. Scott of Princeton to produce the fine illustrations of Scott's *A History of Land Mammals of the Western Hemisphere*. At the Royal Ontario Museum we had a similar partnership. Professor W.A. Parks, the founding director of the Royal Ontario Museum of Palaeontology, collaborated with Mr G.A. Reid, a distinguished Canadian artist, to prepare a series of paintings as illustrations for exhibits. Later, with a generous grant from the Reuben Wells Leonard bequest, Parks and Reid went on to produce a number of great murals, which for many years adorned the walls of the galleries of invertebrate palaeontology. These depicted scenes of prehistoric life and events from the formation of the solar system to the coming of Ice Age man. With the renovation of the southeast wing of the Museum, the paintings had to be removed from the walls and transferred in rolled form to storage. It is hoped that some, at least, will be on display in the not too distant future.

Loris S. Russell is curator emeritus in the Department of Vertebrate Palaeontology of the ROM, and professor emeritus in the Department of Geology, University of Toronto. He graduated from the University of Alberta in 1927, specializing in geology, and took graduate work in palaeontology at Princeton University. His principal research has been on dinosaurs and fossil mammals. He joined the ROM in 1937 as assistant director, later director, of the Royal Ontario Museum of Palaeontology, and after an interval of absence, returned as head, Life Sciences Division, later chief biologist. He retired from the latter position in 1971. During his absence he served as chief zoologist, and later as director, of the National Museum of Canada. He is still actively engaged in palaeontological research, both in the field and in the Museum, and is the author of 125 publications in palaeontology and geology. Recently he was awarded the Billings Medal by the Geological Association of Canada for his contributions to Canadian palaeontology.

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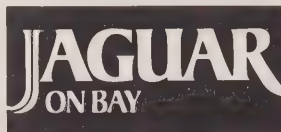
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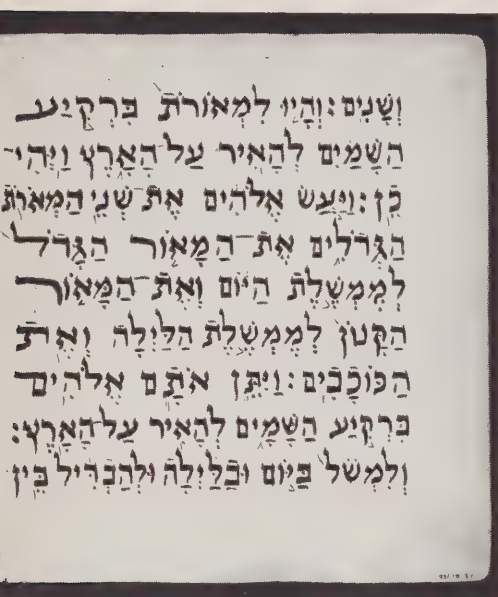
THE JEWS OF KAIFENG

An ancient Chinese community



Photograph taken by Bishop White of the synagogue site; the 1489/1512 stele is shown standing by the edge of the pool.

IN April of this year a small collection of objects belonging to the Royal Ontario Museum was sent on loan to the Museum of the Diaspora in Tel Aviv for an important exhibition to be held there. The collection, which has been on loan to Holy Blossom Temple in Toronto for many years,



Page from the Parasha book
(h. 18.4 cm), the beginning of the book
of Genesis.

comprises a Torah case, three pages from the book of Genesis, part of a Jewish New Year's prayer, a slate chime, and a stone drain mouth. These objects are among the few remaining relics of a Jewish synagogue that was built in the 12th century A.D. in Kaifeng, an ancient capital of China in Henan province.

The story of the Jewish community that once flourished in Kaifeng has fascinated people ever since its existence was brought to the attention of the Western world through the publication of Matteo Ricci's journal in 1615. Ricci, a Jesuit who lived in China from 1582 to 1610 was visited in Beijing by Jews from Kaifeng, and he recorded the meetings in a letter to the Father General of the Society of Jesus, and in his journal. Ricci was the first of a long line of Westerners who took an interest in the community for differing reasons. Some wanted to convert the Jews to Christianity. Others tried to revitalize the community, particularly during the 19th century when it was on the point of collapse. One of the last people to make a serious attempt to revive the community was a Canadian, Bishop William White, the man who did so much to establish the ROM's Chinese collections during the early part of the present century.

Bishop White started his work in China in 1897 as an Anglican missionary in the southern province of Fujian. He moved to Kaifeng in 1910 after having been appointed bishop of Henan province. Bishop White was aware of the Jewish community before he went there, but did not have any direct dealings with them until 1912. By the time he arrived, the synagogue had fallen down, the last rabbi had been dead for more than one hundred years, and all the Torah scrolls had been sold or had vanished under mysterious circumstances.

According to the bishop, one day when he was visiting various mosques with a leading Muslim, they took a short cut through the site of the ancient synagogue. In the middle was a pool of stagnant water where the local women washed their clothes, and standing on the water's edge was a large stone stele

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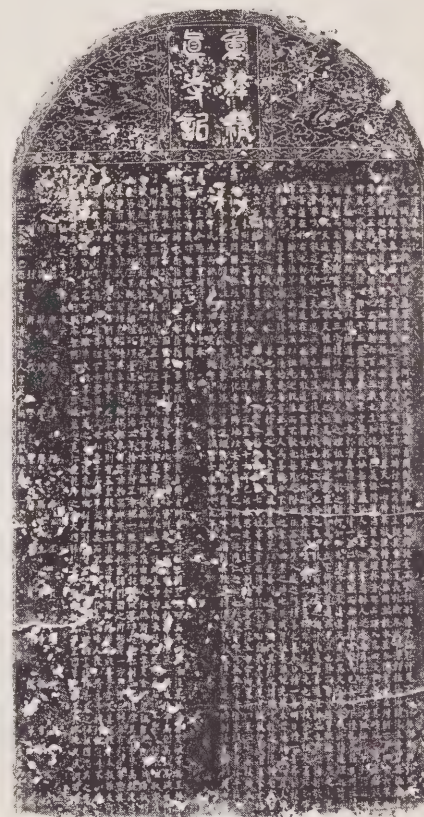
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with a Chinese inscription carved on either side. When Bishop White remarked to his companion that it was a pity that a stone of such historic importance was not being cared for, he triggered a torrent of abuse against the Jews from the Muslim. In the end it was suggested to the bishop that he take care of the stele and a smaller one built into the side of a nearby house. With the assistance of the Muslim an agreement was worked out with the heads of the seven remaining Jewish clans, and the stones were handed to Bishop White on the condition that if the synagogue were ever rebuilt, they would be returned.

Apparently Bishop White left the city a few days after the agreement was reached, and in his absence the provincial authorities decided to cause trouble by trying to get the Jews to annul the agreement. Despite bribes, threats, and even the imprisonment of their leader, the Jews remained firm and did not ask for the return of the stones. A year later a solution was worked out at the suggestion of the Jews; the stones were purchased from them on the understanding that they would never leave the province. Both steles are now in the warehouse of the Henan Provincial Museum in Kaifeng.

It is from the long inscription dated 1489 on one side of the large stele, that we learn about the early history of Kaifeng's Jewish community. Kaifeng is situated on the banks of the Yellow River, which periodically overflowed its banks and devastated the city, and the stele was commissioned to commemorate the completion of the rebuilding of the synagogue after it was destroyed by a flood in 1461. It records that a group of Jews brought a tribute of "Western cloth" and presented it to a Song emperor. The emperor is supposed to have said: "You have come to Our China; reverence and preserve the customs of your ancestors, and hand them down at Bianliang [Kaifeng]." Since Kaifeng was the capital during the Northern Song period (960–1126), it is generally accepted that the Jews arrived sometime during this time. The first actual date given in the inscription is 1163, when the first synagogue was built. It needed repair in 1279, and some additions were made during the 15th century before the flood of 1461. After the flood a Jew named Ai Jing received permission to rebuild the synagogue, and it is described as being built "on a very spacious plan [scale] so that glittering with gold and variegated colours, its splendour was complete [perfect]." The inscription on the other side of the stele is dated 1512, but does not add to our knowledge of the early history of the community.



Above: A rubbing of the 1489 inscription on the stele; the earliest record of the Jewish community at Kaifeng. *Left:* The 1489/1512 stele at the west door of Trinity Cathedral, Kaifeng. It stood there until it was moved into the warehouse of the Henan Provincial Museum in Kaifeng.





Slate chime (h. 34.3 cm) purchased by Bishop White from Zhao Yunzhong, whose father had told him that the chime was used to call the worshippers to the synagogue.



The next important date is 1605, when the historic meeting took place between Matteo Ricci and a Jew from Kaifeng. The best description of the meeting is found in a letter from Ricci dated 26 July 1605. The following is an excerpt translated from Italian by Rudolph Lowenthal:

... We learned this [about Christians in Kaifeng] through a Jew by profession of his faith [literally, "law"], nationality and features, who came to visit me during the past few days, because he had heard of my reputation and because of the many printed books concerning our activities. He, therefore, understood that we were neither Moors nor gentiles and thought that we were of his faith. This man whose surname was Ai, lived in the capital of Henan Province. His father had three sons. He [himself] had studied Chinese literature and thus graduated as a licentiate. He was already sixty years old and had come this year to ask for an office which he was given in a school in the city of Yangzhou. His two brothers studied Hebrew and are apparently Rabbis in the Jewish community. Ai said that on their land there was a great Synagogue. . . . He came to our house during the octave of St John the Baptist and we had placed a large and beautiful image of the Madonna and the Infant on one side of the altar and, on the other of St John the Baptist. This man did not know the designation of Jew, but called himself only Israelite. When he saw the image, he thought that it represented the two children Jacob and Esau (with Rebecca). He therefore, said: "Although I do not worship images, I want to offer reverence to my earliest ancestors". Therefore, he knelt and worshipped. At the beginning of the conversation he told that the head of his sect had Twelve sons, so that I thought he was a Christian and that he spoke of the Twelve Apostles. Ultimately I discovered that he was not a Christian.



"Lane of the Religion which teaches the Scriptures"; the entrance to the synagogue site, photographed by Bishop White.



Stone drain mouth (h. 20.4 cm) decorated on the exterior with a floral design and with lotus petals inside. It was used for the ceremonial washing of hands.

From this time until 1724, when Father Gozani was expelled from Kaifeng, our knowledge of the community is almost entirely based on the writings of Jesuit missionaries who were sent to Kaifeng to try to establish a mission and to convert the Jews. Father Gozani is responsible for the preservation of an inscription dated 1663. The original stone disappeared long ago, but the text was discovered in the early years of this century among Jesuit documents and published. From it we learn that the synagogue was ruined in 1642, when the dykes of the Yellow River were breached by rebels who were trying to take the city. It records the efforts of the community to save the scriptures, and the rebuilding of the synagogue. In 1722 Father Jean Domenge visited Kaifeng and made some detailed drawings of the interior and exterior of the synagogue. It was built on the same principle as a Chinese temple, with courtyards, side buildings, and a main hall. The principal difference was its orientation; Chinese temples face south and the synagogue faced east towards Jerusalem. It was entered down a side lane called "Lane of the Religion that plucks the sinews". By the time Bishop White arrived in Kaifeng this name had been changed to "Lane of the Religion which teaches the Scriptures". A report made by Father Gozani in 1704 pictures a healthy community, although the *Zhangjiao* or religious leader had only a poor knowledge of Hebrew. Then, after the Emperor Yongzheng confined all missionaries to Beijing and Guangzhou in 1724, the commu-



Above: Torah case, made of wood covered with fabric and lacquered, h. 76.2 cm. It looks as though it has suffered water damage, so it might be one of the few items to have survived the flood of 1642. Below: Group of families at the 1919 conference.

nity lost contact with the outside world and began to fall apart. The synagogue was no longer repaired and, when the last rabbi died between 1800 and 1810, the knowledge of Hebrew was lost. Services and festivals may have been celebrated for a few more years, but the process of assimilation was well under way.

In 1866 Dr W.A.P. Martin, an American missionary, went to Kaifeng. He was probably the first European to visit the Jews since the departure of Gozani over a hundred years before. In 1850 and 1851 two Chinese converts to Christianity had visited Kaifeng. They were sent by Bishop George Smith of Victoria, Hong Kong, who had been given funds by the London Society for Promoting Christianity among the Jews to "pursue the problem of the Kaifeng Jews". The result of these visits was a long and gloomy report on the state of the community, and about the acquisition of manuscripts and even scrolls of the Law; it seems that the Jews were so impoverished by this time that they were willing to sell anything. Dr Martin described his visit to the site of the synagogue in the following words:

I passed through streets crowded with curious spectators to an open square, in the centre of which there stood a solitary stone. On one side was an inscription [1489] commemorating the erection of the Synagogue in the period of Longxing of the Song Dynasty, about A.D. 1163 and on the other a record [1512] of its re-building in the reign of Hongzhi of the Ming Dynasty. To my eye it uttered a sadder tale—not of building and re-building, but of decay and ruin.

Several other Westerners visited Kaifeng between 1866 and 1910, and some attempts were made to aid the community. During this period the remaining Torah scrolls vanished or were sold. An English writer who visited Kaifeng in 1906 was told that one of the last scrolls was lent to a mullah who did not



return it; he told the Jews that a sudden gust of wind had carried it off to heaven.

When Bishop White arrived in Kaifeng in 1910, the only thing that held the community together was the joint ownership of the synagogue site. In 1914 the Jews offered to sell the site to the Canadian Church Mission, and in Bishop White's words "this was readily effected". The site was cleaned up and made into a playground. Meanwhile Bishop White was busy trying to trace any objects that might have been connected with the synagogue. In the China Mission book of 1913, he wrote the following:

The leading Jew has been helping us to trace the articles formerly used in the Synagogue and we have been successful in acquiring several and have been able to trace others. . . . In a letter written from Kaifeng November 5, 1704, Father Gozani mentions a pair of large stone lotus-carved flowerpots, and we have obtained one of these and part of another. . . . A small black marble slab used in the Synagogue as a gong to call the worshippers to service has come into our hands. Together with some other things. Large iron incense urns have been scrapped and sold to a blacksmith. . . . The gilt Ark of exquisite workmanship that once contained rolls of Hebrew Scripture was sold to an official and taken to no one knows where. Over the sale of this latter a bitter feud sprang up between two leading families, which resulted in bloodshed on both sides and the descendants of one of these families are now in exile for fear of their lives. . . .

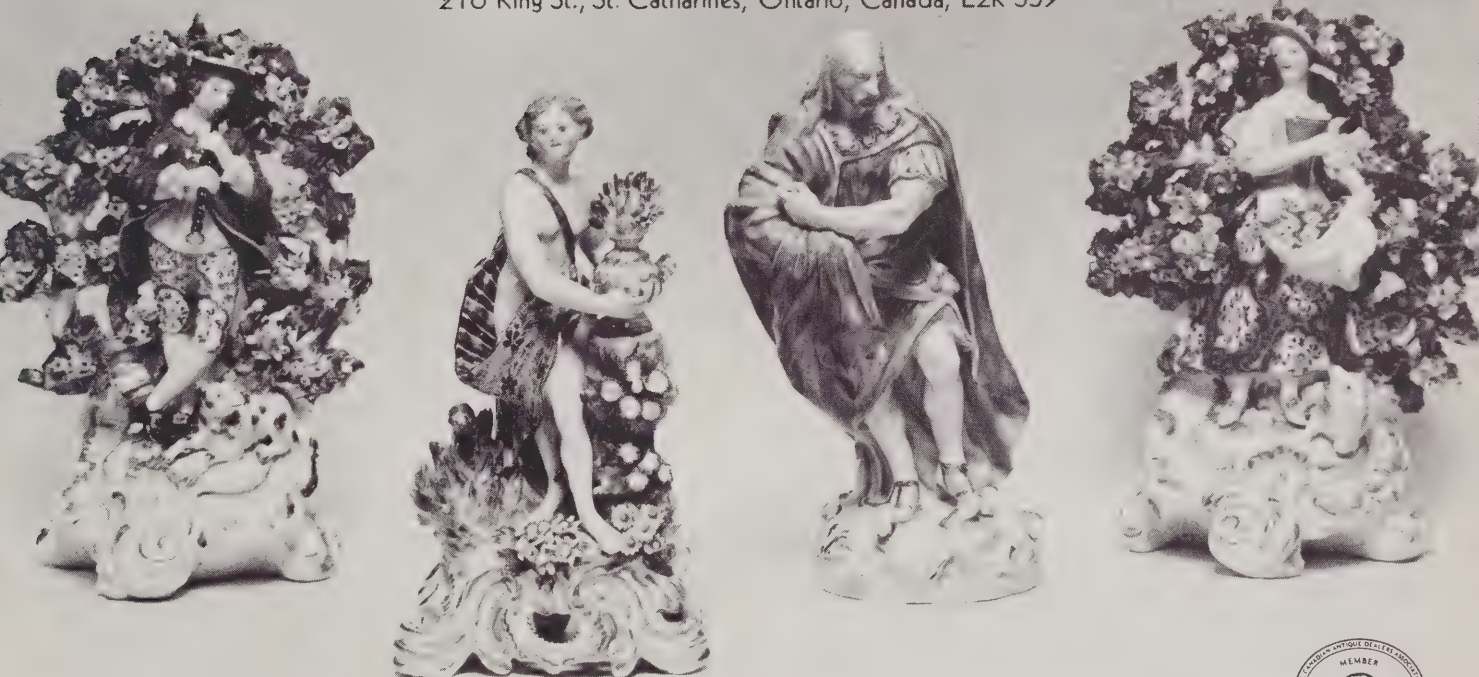
In 1919 Bishop White organized a series of meetings to try to educate the Jews. It was attended by the heads of the seven clans and representatives of forty families out of an estimated two hundred. The meetings did not have any lasting effect, and in 1921 he wrote, "There are possibly two hundred Jewish families still in existence in Henan at this time, though these do not observe any Jewish practices. As a religious entity they are quite disintegrated."

Sara Irwin has worked in the ROM since 1967. Before coming to Canada in 1965, she was an assistant to the director of the British School in Rome. Now a technician in the Far Eastern Department, she has worked on various parts of the Chinese collections, particularly the Early Bronze Age material and, in recent years, the late minor decorative arts.

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MARINE MUSEUM of the Great Lakes at Kingston

David A. Young

From time to time Rotunda publishes articles about the activities and histories of other museums in Ontario. The Marine Museum of the Great Lakes at Kingston is the third feature of the series, "Touring Ontario's Museums".

IN view of Kingston's more than three hundred years as a centre of shipping and shipbuilding, it may come as a surprise to some people to learn that its Marine Museum is still less than a decade old. Like so many of Ontario's museums, it owes its existence to a small group of dedicated volunteers. The prime mover was Dr Audrey Rushbrook, an engineer by profession and a scuba-diver with a passion for the history of ships and shipping. The artifacts which she and other divers have recovered from the waters off Kingston formed the core of a collection that ultimately required a museum to house it.

In 1975 the Marine Museum of the Great Lakes at Kingston was founded as a charitable trust, and Dr Rushbrook and her board of directors began the work of getting grants from all three levels of government and of raising funds from individuals, foundations, and corporations. It was they who prevented the destruction of the 1890 drydock and of the four shipyard buildings that now form the premises of the museum.

Because of its strategic situation at the point where the St Lawrence River issues from Lake Ontario, the city of Kingston has become rich in historical associations that make it a natural site for a marine museum. The Indians who launched their canoes from this site before the coming of the Europeans named it Cataraqui. With the arrival of the French it became Fort Frontenac, and it was here that in 1678 Robert Cavellier, Sieur de La Salle, built the first sailing vessel to be constructed on Lake Ontario, which he named the *Frontenac*. His dream was to move whole cargoes of furs from the west to New France with large sailing vessels that would replace the canoes and bateaux then in use.

In 1784, twenty-one years after the British conquest of New France, Fort Frontenac became Kingston, and by the 1790s it had a naval dockyard on the site of the present Royal Military College.

Thus Kingston was well prepared to take the leading role in the great naval building race precipitated by the War of 1812. In all the history of sailing vessels on the Great Lakes, no era matched this one for the sheer volume of effort expended by thousands of shipbuilders on both the American and Canadian shores of Lake Ontario. The ship that ended this 19th-century arms race was

Opposite Page: The Marine Museum of the Great Lakes at Kingston; the library and archives are out of view to the left. Photo: Eugene Cornacchia.

TOURING ONTARIO'S MUSEUMS







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the mighty *St Lawrence*, completed in October 1814. For the remaining two months of the war, the Americans never dared to challenge this 2377-tonne, triple-decked leviathan—more powerful than Nelson's *Victory*. With 102 guns she carried twice the firepower of any ship the Americans could set against her.

More than a thousand men laboured in the Kingston navy yard during a brief and hectic six months to build the *St Lawrence*: axemen, adzemen, sawyers, pitmen, hole-drillers, plankers, metalworkers, clockmakers, sailmakers, ropemakers, caulkers, and carvers—all craftsmen in the British tradition. Across the lake at Sackett's Harbour, the Americans worked on their own *New Orleans* which was to have been a 3555-tonne vessel of 120 guns. But the end of the war put a stop to her construction and she was never finished.

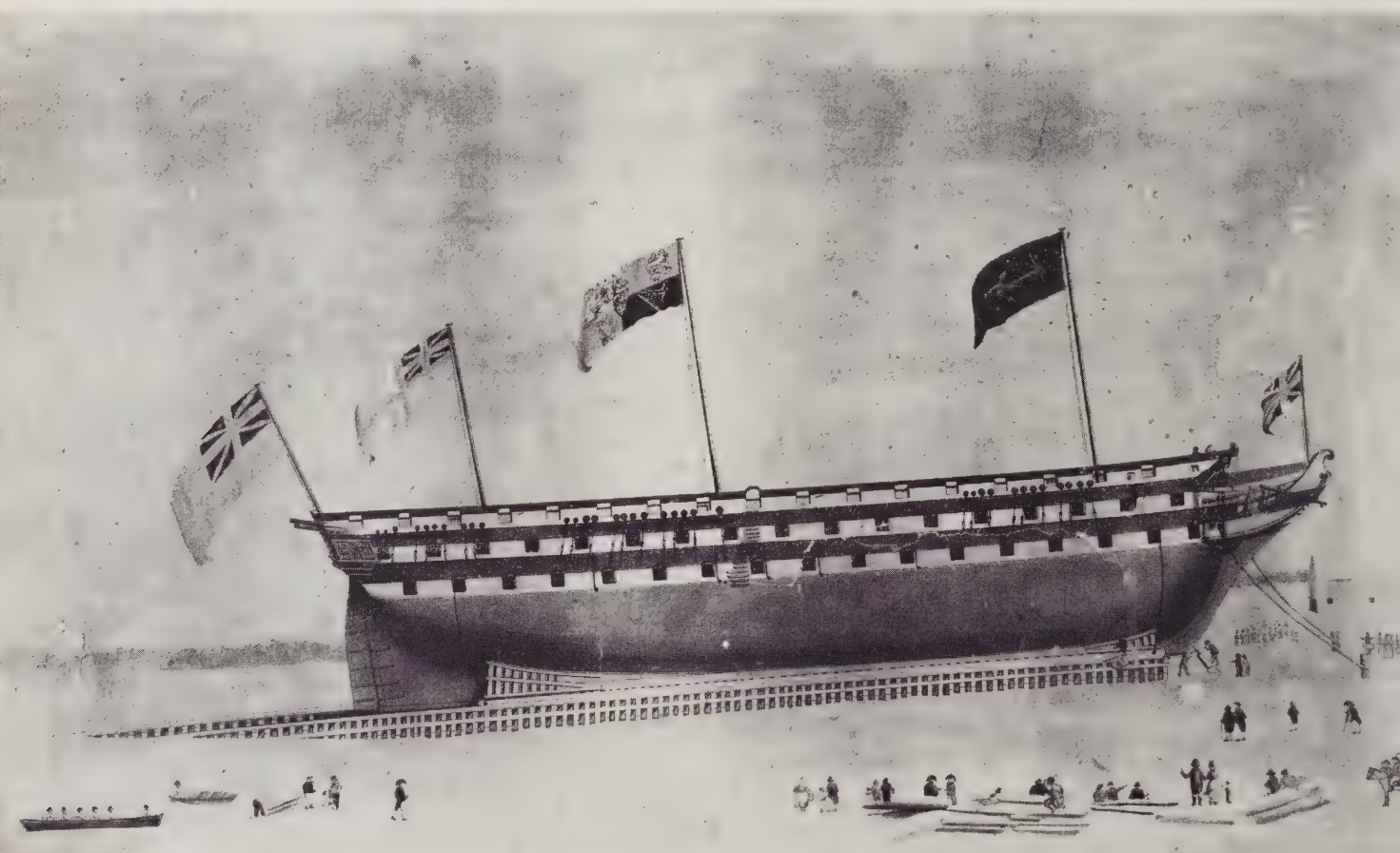
Kingston was also to play a leading role in the new technology of the early 19th century: steam power. A scant two years after the launching of the *St Lawrence*, the first steamship built on the Great Lakes was completed near Kingston on the Bay of Quinte as a result of the initiative of a number of Kingston merchants. This ship, like La Salle's, was called the *Frontenac*. It had an overall length of fifty-two metres and two paddle-wheels twelve metres in circumference. A round trip from Kingston to York took about nine days, and the fare for cabin passengers was twelve dollars; baggage over thirty-seven kilograms cost extra. Steerage passengers paid three dollars and provided their own food.

The ship of 751 tonnes was considered a floating palace by the travellers of the day. A Scotchman, John Howison, sailed from Kingston to York on the *Frontenac* in 1819, and, after his tedious trip up the St Lawrence by bateau found the contrast striking:

I could not but invoke a thousand blessings on the inventors and improvers of the steam-boat for the delightful mode of conveyance with which their labours have been the means of furnishing mankind. It required some recollection to perceive that I was not in the Kingston Hotel.

[John Howison, *Sketches of Upper Canada*]

The Launching of the St Lawrence, 1815,
artist unknown.



During the 1830s, Kingston reached its zenith as the largest town in Upper Canada, a centre of shipbuilding, a port, and the seat of Canadian government. It was struck a serious blow when the site of the capital of Canada was moved in 1844 first to Montreal and finally to Ottawa. This shock was followed by a period of gradual decline until the town was infused with new life by the opening of a new drydock in the last decade of the 19th century. There is little doubt that this new drydock, which was opened on 19 June 1890, would not have been awarded to Kingston without the active support of the prime minister of Canada and MP for Kingston, Sir John A. Macdonald. But whether his interest was the result of a desire to do something for his constituency or of the experienced and effective prodding of local businessmen is not entirely clear.

Powers' Shipyard, together with the lower section of Union Street, provided a frontage of 120 metres on the harbour, with deep water just a short distance offshore. The citizens of Kingston were delighted. The construction of the drydock would provide work for the unemployed, and an enlarged and modern facility would restore the city once again to its position as the chief shipping centre on the Great Lakes, with the prospect of continuing full employment.

The first ship officially to use the drydock was another *St Lawrence*, a side-wheel passenger vessel. The ship's wheel of this *St Lawrence* is on display today in the Marine Museum of the Great Lakes at Kingston. As one approaches the museum, just four blocks from Kingston's City Hall, one walks past the drydock where the *St Lawrence* was fitted out almost a century ago. It is now a national historic site.

Adjacent to the drydock is the museum, four buildings joined together end to end. The main entrance leads into a building that was constructed as a pipe-bending shop in 1941 to help build corvettes for duty in World War II. It has been renovated and converted to meet museum standards. Here, when I first visited the museum in July 1982, shortly after its opening, there was an exhibit of marine art—"from quiet harbour views to heroic scenes at sea"—by Grant



Entrance to the sail and steam gallery.
Photo: Eugene Cornacchia.



The Calvin room, which documents the old shipping and timber empire of D.D. Calvin on Garden Island near Kingston. Photo: Eugene Cornacchia.

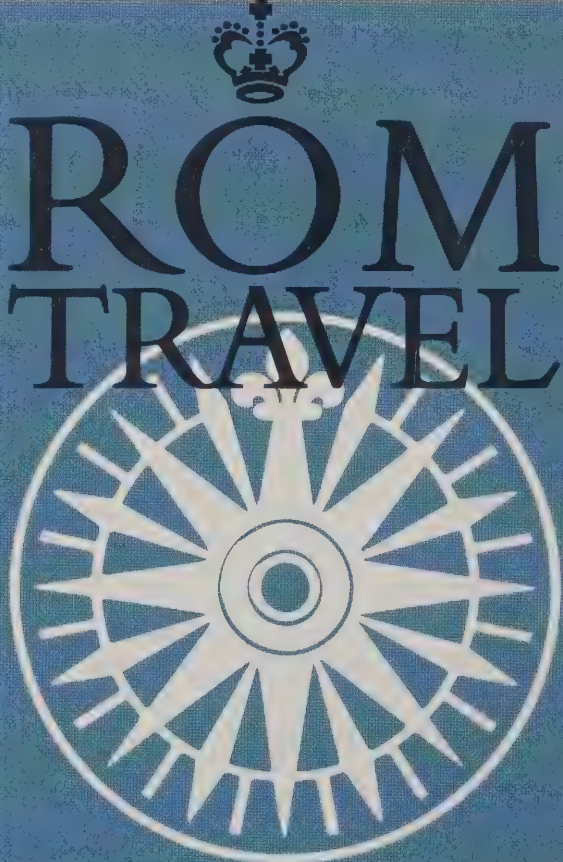
Macdonald, Oswald Schenk, Ted Lukeman, and Clause Heinecke. This area is intended for national and international travelling exhibitions. In the same building is a gift shop where books about ships and shipping and reproductions from the collections are on sale.

To the left is a building constructed in 1917, an explosion-proof building of massive concrete where highly flammable materials were once stored. Today it is the Audrey Rushbrook Memorial Library and Archives, an invaluable resource for students, researchers, historians, and the general public. In addition to books and periodicals, it contains photographs, contracts, specifications, correspondence, monographs, and a collection of about fifteen thousand original ships' drawings of Great Lakes ships, considered the best collection of its kind in Canada.

To the right, one enters a blacksmith's shop of 1915 vintage, then passes through the sail and steam gallery and the shipbuilder's room. Throughout these sections there are displayed more than twenty-five thousand artifacts, many of them retrieved from wrecks lying in the waters off Kingston. The Calvin room is devoted to a display of artifacts and furnishings of the period 1846–1914 donated by the Calvin family, 19th-century shipbuilders who lived on Garden Island across Kingston Harbour.

There is a great deal of "hands-on" activity in the galleries—steam whistles to blow, bells to ring—one can even try one's hand at hauling on a block and tackle. A thirteen-minute film on the nerve-racking business of launching a ship is well worth watching.

The final building one enters is the engine house opened in 1890 by Sir John A. Macdonald, long a Kingston landmark because of its twenty-seven-metre chimney. It still contains the special steam-driven machinery used to pump out the adjacent drydock.



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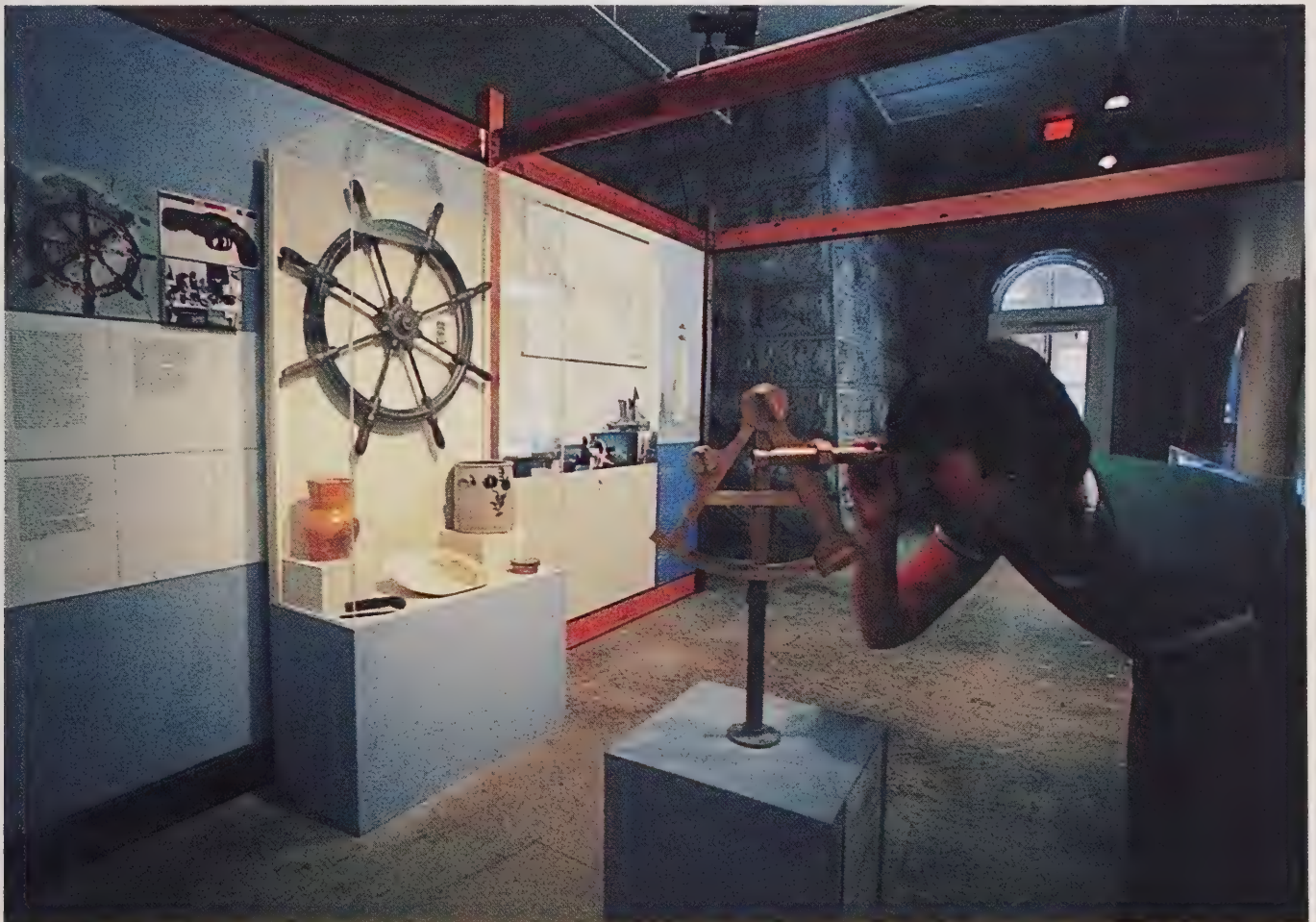
Perhaps in every museum there are one or two pieces that particularly catch the eye and the imagination of the visitor, or perhaps each visitor finds his own favourite museum pieces according to his own interests and temperament. For me, at Kingston, it was the ship's wheel of the *St Lawrence* that exercised this special fascination. Visiting the museum and taking hold of that wheel gave a new and vivid sense of the romance of Great Lakes ships and shipping.

To make that story even more accessible to scholars and researchers, the museum has embarked on an ambitious, three-phase computer project in cooperation with Queen's and Memorial universities. Phase one, currently in progress, involves the entry of registration, ownership, and voyage data for vessels of the Great Lakes. Phase two will be the recording of paintings, photographs, and design drawings related to particular ships. This list will include data from other public and private sources as well as the data retained by the museum. Phase three will be the collection and entry of bibliographic citations of written material relating to specific vessels. Although it will take several years to complete this project, the result will be a useful tool for probing the history of the Great Lakes. With its recently appointed education officer and an active new education programme the museum is rapidly becoming an important learning centre for people of all ages and diverse educational backgrounds.

The driving force behind all this recent activity is Mr Maurice D. Smith, appointed executive director of the museum in 1978. Mr Smith brings to his position both administrative and sea-going experience. His dynamic leadership continues the tradition of those who founded the museum. In this Bicentennial year, as we celebrate two hundred years of Ontario's history, many Ontarians and visitors will be fascinated by the special segment of that history enshrined in the Marine Museum of the Great Lakes at Kingston.

David Young joined the staff of the ROM in 1968 as a member of the Education Department. Since then he has served as the head of Extension Services and from 1977 to 1982 as the head of Programs and Public Relations. In April 1982 he was appointed head of Museum Advisory Services, a new department responsible for liaison between the ROM and its sister museums in Ontario; more recently he has become acting head of Extension Services.

One of the many "try me" exhibits at the museum involves this enlarged working model of a sextant.



Paul Kane and the SPIRIT CHIEF of Norway House

Edward S. Rogers

IN mid-July of 1846, Paul Kane arrived at Norway House. This was his first visit to this fur-trading post of the venerable Hudson's Bay Company located just north of Lake Winnipeg, and here he stayed until 14 August. On this occasion he mentioned no Eskimo in his journal, only the Indians who came to trade who, he wrote, "belong to the Mas-ka-gau tribe, or 'Swamp Indians', so called from their inhabiting the low swampy land which extends the whole way from Norway House to Hudson's Bay." (Kane 1925:70–72)

Kane returned to Norway House two years later on his way home from his western adventures. Arriving on 18 June 1848, he remained until 24 July. During this stay, he made the acquaintance of an Eskimo, Ogemawwah Chack. Kane noted in his journal:

I was often accompanied in the canoe by Ogemawwah Chack, 'The Spirit Chief' . . . an Esquimau from the Hudson's Bay who had attained to an extreme old age. According to received opinion, he was 110 years old, and the events which he related as having witnessed seemed to warrant the belief. He had an only son, whom I often met, quite elderly in appearance. The mother of this boy died very shortly after his birth . . . (Kane 1925:308)

Later Kane executed a portrait of this man from a watercolour apparently made at the time. His portrait, illustrated here, is one of the many paintings by Kane held by the ROM, some of which make up the exhibition "Wilderness to Studio" showing in the Terrace Galleries through September 1984.

The question, of course, immediately arises as to what an Eskimo (if in fact he was one, since he had a Cree-Ojibwa name) was doing so far from his country. A story current during the 1920s might be a clue. In 1927 the *Manitoba Free Press* carried the following account.

I visited that tribe [the Island Lake Indians] just fifty-one years ago this summer and heard the story of their origin. . . . It appears that long ago (150 years) a hunting party of Swampy Cree went down the Severn, and when near the mouth of that river, ran across a party of Eskimos. The two parties started fighting. The Crees drove the Eskimos on to an island at the mouth of the Severn river, slaughtered all the males, and took the women and girls back to Island Lake. The stunted tribe of Island Lake are the offspring of these Swampy Crees and the Eskimo women. (Grant 1929:4)

The same year an anatomist from the University of Toronto conducting research in the area reported:

Of the two linguistic groups at Island Lake those who speak the mixed dialect have been supposed to be descendants of the Cree Indians who, a hundred and fifty years, or six generations ago, intermarried with the Eskimo women at the mouth of the Severn river . . . (Grant 1929:29)

Shortly thereafter, Bob North and his father, travelling overland during the winter of 1928–29 from Lac Seul to York Factory, upon reaching the village of the Crane Indians on Weagamow Lake wrote:

. . . we were immediately struck by the Oriental faces. . . . Then we recalled an old tradition that long ago a party of Eskimos reached the mouth of the Severn River . . . then much visited by Eskimos—and hearing of a

Opposite page: The Spirit Chief by Paul Kane; portrait of an Eskimo said to be from Hudson Bay whom Kane found living at Norway House.





Paul Kane, c. 1850.

wonderful lake with good fishing to the northwest, traveled up the Severn. One day they were surprised by a party of Crees who killed the men, and captured the women. (North 1929:80–81)

Although it is probable that there never were any Eskimo in the vicinity of the Severn River and that the dialect spoken by the Indians of northern Manitoba and Ontario is in no way connected with that spoken by the Eskimo, such stories do merit serious consideration, since they are likely based on actual historical events even though they have undoubtedly become modified over time.

An examination of the Hudson's Bay Company archives suggests a possible explanation of the legend and of how an old Eskimo man came to be the companion of Paul Kane when canoeing about Norway House. Artifacts in museum collections and others described by informants provide additional confirmation of Indian-Eskimo contacts. From almost the first arrival of Europeans in northern North America, accounts of the hostility between the Indians and the Eskimos have been common. Home Guard Cree trading at Fort Albany and Moose Factory were no exception. In 1728, "Eight Curnouos of our home Inds fitted out from hence in order to goe to Warrs wth the Esquoemays" (HBC-A B.3/a/16:fo.18). One of the earliest accounts indicating Indian-Eskimo hostility in the area of James and Hudson bays is found in an account book for Fort Albany where it is reported that a Hudson's Bay trader in 1694 gave a number of trade goods for "an Asscomore slave boy for the use of ye factory" (HBC-A B3/d/2:12d). In 1703, correspondence between Fort Albany and London stated:

There is 14 Passengers goes home this year, Besides & Usquamay Girl a Slave, wch was presented to Govr. Knight when he was here laste. (HBC-A A 11/2:fo.10)

Where did these Eskimo "slaves" come from? An answer is to be found in the journals of the Hudson's Bay Company kept at Fort Albany, Moose Factory, and Eastmain House. In June 1735 the factor at Moose Factory remarked:

Seven Canoos of Indians are gone to the Eaftmain to wars with the Usqueemays . . . (HBC-A B.135/a/5:fo.17d)

About two months later:

Two Canoos of Indians that went to Warrs with the Usqueemays June ye 2 returnd and brought with them 3 Skulps of Usqueemays wch they had killd. (HBC-A B.135/a/5:fo.21)

And in August:

One Conoo of Indians came from the Wars with the Usqueemays & brought eleven Sculps & one girl alive . . . (HBC-A B.135/a/5:fo.21)

A year later in 1736:

Seventeen Canoos of eaftmain Indians arrived with a small matter of powder and are going to Warrs with eight Canoos of Moofo River Indians . . . (HBC-A B.135/a/6:fo.11)

Several days later:

the Warriours all went away in N^d: near 50 Inds . . . (HBC-A B.135/a/6:fo.11)

About six weeks later:

Four Canoos of the Warriours returnd who related that they have killd the Usqueemays five men & fifteen Women and brought away Ten Children Six of them are gone to Albany Fort & two come here and the other two are coming. (HBC-A B.135/a/6:fo.13). [Those for Albany reported arriving there on 1 August 1736. (HBC-A B.3/a/24:fo.32)]

On 2 August 1736:

One Canoo of Warriours came up & brought an Usqueemay Boy about Ten or eleven years of age. (HBC-A B.135/a/6:fo.13d)

Those Indians who raided up the east coast of James and Hudson bays might travel 1500 or more miles in one summer to and from the area of Richmond Gulf.

Before leaving on an "Eskimo hunt", as the traders termed it, the Cree performed various rituals. One example is from Fort Albany on 9 June 1767:

at 10 O'clock this morning 25 men came dressed and Painted to the Fort, they said they were determined to go to war with the Esquemoes, on which they sung the war Song, after which about 60 more, Men, Women & Children, all home guard, came to joyn with them in the Begging Dance, they said it was usual for the Chief to give them great Presents on such occasions that they did not happen Often, and that they expected I would do as my Predecefsor had done before, as I am not willing to give Indians cause of Quarrell, I complied . . . (HBC-A B.3/a/59:fo.34)

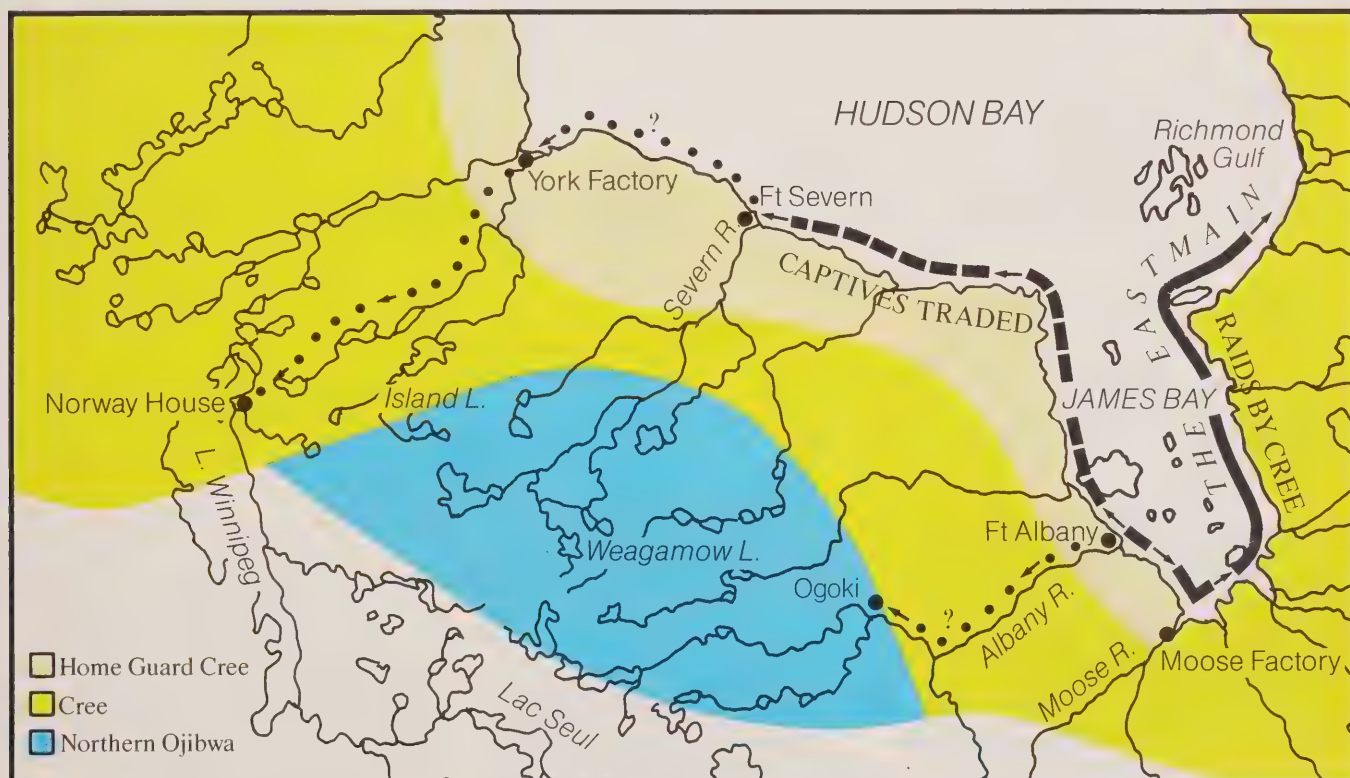
On 12 June, "17 Indians in 8 Canoes set off for the Esquemay Hunt" (HBC-A B.3/a/59:fo.34d) minus eight warriors who apparently had decided otherwise. About two weeks later most of the Cree warriors returned stating that they had fallen sick after leaving Moose Factory and therefore could not continue on their journey (HBC-A B.3/a/59:fo.36d).

No doubt, the Cree also performed certain rituals on their return from the "Eskimo hunt", if successful. They did on other occasions. One such was recounted by Humphrey Marten in 1764:

it is said that three English were killed with the four French Men (HBC-A B.3/a/57:fo.2d) . . . the Indians . . . continually dancing and Singing the Warr and begging Songs . . . the green Scalps of the unhappy wretches they murdered are presented as a trophy of their valour to every perfon they come near, at the same time they demand a reward for killing those they call our Enemys . . . (HBC-A B.3/a/57:fo.3)

Why the Cree should undertake such hazardous voyages is hard to understand. One reason put forth is that when the Cree suffered misfortune, such as the death of children and friends or a bad hunt, they believed it was due to Eskimo sorcery. Accordingly, the Cree retaliated by means of punitive raids (HBC-A B.3/a/47:fo.37d and Chappell 1817:110). The Cree also may have gained prestige from taking scalps and Eskimo captives to trade to neighbours (Wallace 1932:268).

Although it cannot be established that the Cree from the south of James Bay annually made raids on the Eskimo, expeditions did take place throughout the 18th century. At least twenty such raids have been recorded between 1707 and 1794 (Francis 1979:74). During these raids the Indians took Eskimo scalps and Eskimo children captive.



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Medium Tree Finch



Small Tree Finch

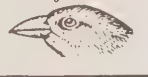


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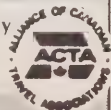


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From the information available, the children taken were on occasion traded to Cree living on the southwest side of Hudson Bay. This is attested to by an entry for 2 March 1796 in a Fort Severn journal:

A poor old Blind Esquimaux Woman died last night, she has resided many years at Severn, and was taken when a Child from the Eastmain Esquimaux by the Albany and Moose River Indians who annually wars with them. (HBC-A B. 198/a/47:fo.28d)

Since the Cree of the Bay were constantly in touch with one another linking together all the families from Moose Factory to York Factory, it was relatively easy for them to distribute possessions, including Eskimo captives, throughout the area.

Eskimo influence on the Cree is further attested to by the fact that the Cree apparently acquired the idea of snow goggles from them. Bell in 1888 collected such a pair at Ogoki and in this century Father Cooper secured a pair at Moose Factory much like those of the Eskimo of eastern Hudson Bay and Strait. There are other references to such items (Honigmann 1956:53; Skinner 1911:52). Finally, Mike Hunter, a Cree from Winisk, described for the author types of harpoons for white whales and seals. The design of these weapons could well have been derived from Eskimo captives, as was that of the semi-lunar knife. No doubt other influences could be discovered by anyone who had the time to scrutinize the voluminous archival documents and to visit with Cree elders.

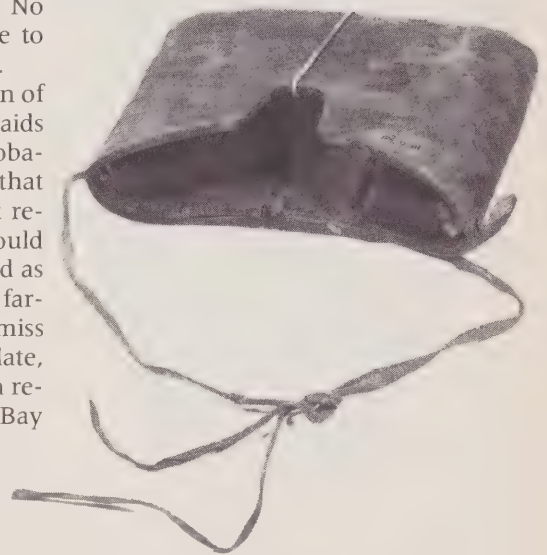
Although it is not possible to state categorically that the Eskimo companion of Paul Kane in 1847 had been captured as a child by the Cree on one of their raids up the east coast of James and Hudson bays, there certainly is a degree of probability. Even if one were to doubt the age attributed to Ogemawwah Chack that would have placed his birth in 1737, it must be remembered that the last recorded raid took place in 1794. If he had been captured at that time, he would be only fifty-three years of age. Since at least one Eskimo captive was traded as far as Fort Severn, it is certainly possible for one to have been traded even farther via York Factory to Norway House. However, we cannot entirely dismiss the possibility that this Eskimo came from the west side of Hudson Bay. To date, little has come to light that would clearly indicate this possibility—but much remains to be uncovered in the archives, especially those of the Hudson's Bay Company, that are so pregnant with possibilities.

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ACKNOWLEDGEMENTS

Only with the kind and willing assistance of many people over the years, can one begin to put pen to paper. This endeavour is no exception. I wish to thank Mrs Shirlee Ann Smith and her gracious staff of the Hudson's Bay Company Archives, Winnipeg, Manitoba for all they have done to facilitate the research incorporated in this paper. One is eternally grateful to the Hudson's Bay Company for depositing their voluminous records in the Provincial Archives of Manitoba where scholars have the opportunity of examining them. Finally I would like to express my gratitude to Mike Hunter, Toby Morantz, and Jim Morrison for their assistance.



Snowgoggles found by Bell at Ogoki. Photo courtesy of the National Museums of Canada/National Museum of Man.

Edward S. Rogers joined the ROM in 1958 to initiate ethnographic field work among the Round Lake Ojibwa of northern Ontario. That project led to a long-term study, still in progress, about the ethnohistory and culture of the Crane Indians and their neighbours. As well as being curator of the ROM's Department of Ethnology, Dr Rogers is a professor of anthropology at McMaster University and an advisor regarding Indians to the Ontario Ministry of Natural Resources.

THE GROWING COLLECTIONS

•The English ceramics in the European Department of the Royal Ontario Museum constitute the finest collection of its type in Canada and one of the better ones outside of Britain. This is in part due to the foresight of our founder, Dr Charles Trick Currelly, who collected in order to document the development of technology and forms. With this in mind, our exceptional collection of English medieval earthenwares was acquired during the 1920s. During the 1930s, further acquisitions, notably the Mary Louise Clarke Collection of delftware chargers and some pieces from the sale of the Revelstoke Collection helped to expand the range of early English wares. In general, though, only occasional pieces of pre-1800 English earthenwares have been acquired since 1934.

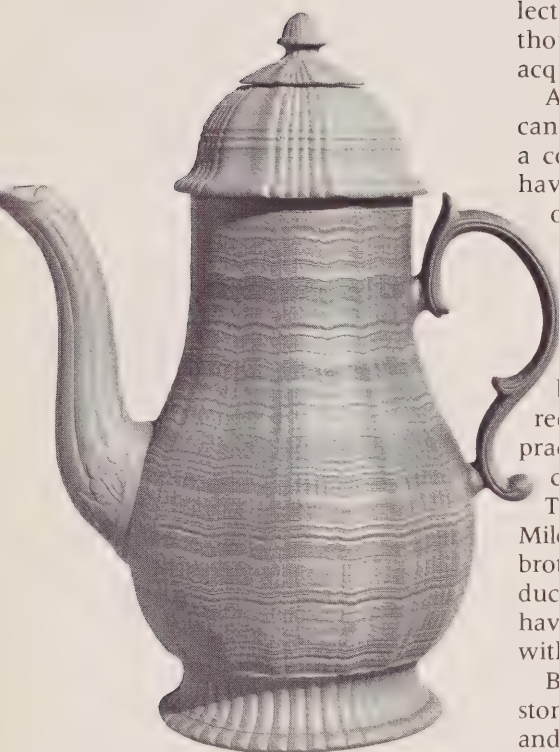
Accordingly, a recent gift from Mrs G. Egerton Brown was of great significance for our collection of early earthenwares. Hazel Killingworth Brown is a collector well known in Canadian ceramic circles. Although Canadians have collected primarily English porcelains, cream-coloured earthenwares, or Wedgwood wares, Mrs Brown's favourites were black basalt wares and red stonewares. In 1970, Mrs Brown very generously presented her collection of black basalt to the ROM. Her recent gift comprises some 147 objects selected from her remaining collection. The majority of these are English earthenwares produced during the 18th century. The fifty-six pieces of red stonewares in the gift include a few Chinese specimens. The bodies of these wares are reminiscent of a fine, hard version of a common red clay flower pot. The English taste for them was stimulated by the Chinese practice of placing red stoneware teapots in early tea shipments of c. 1680–1700.

The Dutch were the first to make Western versions. An example by Arij de Milde, active in Amsterdam c. 1680–1708, is part of the Brown gift. The Elers brothers, who emigrated from Holland and set up potteries in England, produced similar models c. 1690–1710. Unlike de Milde, the Elers do not seem to have marked their wares, and only one of the Brown teapots can be called Elers with certainty.

Between 1730 and 1800, numerous English potteries were producing red stoneware teapots and other vessels to help in serving tea, coffee, chocolate, and punch. These were frequently cut with linear designs on a lathe, a technique known as engine turning. Applied reliefs were also common. In some cases, the stonewares followed forms made in other popular ceramic bodies such as white salt-glazed stoneware or earthenware with a tortoiseshell glaze; however, the details of the design were sharpest on the red stoneware.

Considerable work remains to be done in attributing the red stonewares to particular factories. There has recently been increased scholarly interest in these distinctive pieces, which is reflected in the planned publication of a new book. No doubt the Brown gift will help to further this scholarship. Illustrated is an English engine-turned chocolate pot, 24.5 cm tall, from the mid-18th century. The top is made in two sections to allow a wooden rod to be inserted through

the small hole in the crown to stir the cocoa. The brazier, 13.1 cm tall, was probably made at the Leeds Pottery about 1770. Very similar braziers in cream-coloured earthenware are known to be Leeds products, and Leeds exported considerable quantities of wares to the Netherlands where this piece was found.



Above: Red stoneware chocolate pot, mid-18th century (h. 24.5 cm). *Below:* Red stoneware brazier c. 1770 (h. 13.1 cm). Such braziers were filled with burning charcoal and set on the table to warm food or water for tea.



THE GROWING COLLECTIONS

The Brown gift also includes a representative grouping of Wedgwood wares of bodies and forms not previously represented in our collection. Of particular note is a Wedgwood & Bentley agateware jardinière c. 1775 and a wine cooler, 23.7 cm tall, that was produced in pale yellow caneware by the Wedgwood firm about 1800–1820.

The firm of Turner at Lane End, Longton, Staffordshire, active c. 1760–1806, is celebrated in the literature for its fine quality stonewares, creamwares, and imitations of Wedgwood jasperware. The eight Turner pieces in the Brown gift are all prime textbook examples. A large Turner blue and white jasperware sugar bowl, h. 13 cm, dates about 1787–1806, and echoes Wedgwood models.

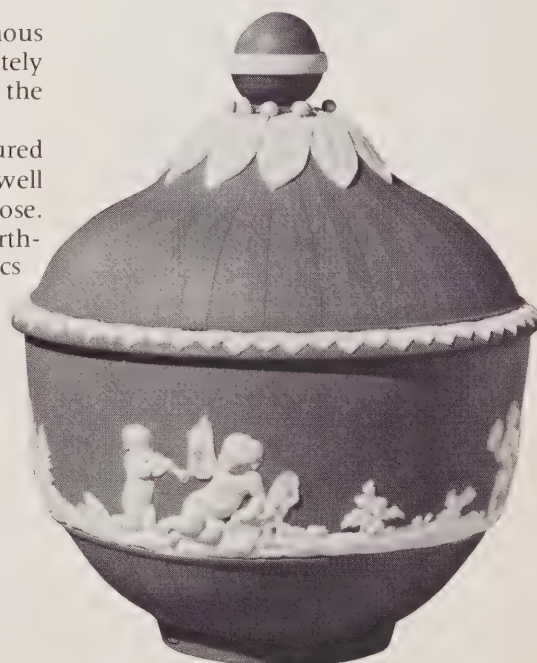


Above: Caneware wine cooler c. 1800–1820 (h. 23.7 cm). *Left:* Fine white stoneware teapot, smear-glazed and trimmed in blue, c. 1800–1805 (h. 14 cm). *Below:* Sugar bowl, pale blue jasperware with white reliefs, c. 1787–1805 (h. 13 cm).

The teapot is a good typical example of marked Turner, white porcellanous stoneware, c. 1800–1806. It is trimmed in dark-blue enamel with a delicately painted scene in enamel colours on the side. After Josiah Spode purchased the Turners' business, the model appeared among his products.

The Brown gift also contains some fine Jackfield-type wares, cream-coloured earthenwares, Whieldon type wares, and delftware. The range of pieces is well suited for display and teaching and has already been used for the latter purpose. Overall, this gift very significantly expands our existing holdings of early earthenwares. It has been supplemented by a number of classic books on ceramics from Mrs Brown's library; these are much appreciated since ROM library budgets are small, and we have not had the opportunity to acquire all of the important source books.

C.P.K.



Tankard, London, 1681 (h. 17.2 cm);
cup, Dublin, 1741; porringer, London,
c. 1679; fork, London, 1765.



Silver apostle spoons; their dates of
manufacture range from 1594 to 1650.
The spoon on the right is 17.8 cm high.



•In the summer of 1960, a lady approached the ROM with the request that we take over her late husband's "little collection of English silver". After the silver had been examined, almost two dozen pieces from the 16th, 17th, and 18th centuries were brought in for further consideration. Though the European Department would have liked to acquire this fine collection for its display of English silver in the new galleries, funds were unfortunately not available. However, thanks to the great generosity of Henry Birks & Sons, and through the good services of Mr Bart Ellis, the collection was bought and left on a long-term loan with the Museum. The collection consists of spoons, a porringer, a tankard, a saucepan, a coffee pot, a flagon, a cup, and a fork.

Recently, in a further gesture of generosity, the collection has been donated outright to the Museum. The Museum acknowledges most gratefully its indebtedness to Henry Birks & Sons, and particularly to Mr Ellis and Mr Macklem.

H.H-S

•The name of James Tassie (1735–99) is mentioned frequently in connection with early Wedgwood wares, especially medallions, and with late 18th-century British sculpted portraits. James Tassie studied sculpture at Robert Foulis's Academy in Glasgow c. 1760–63 and the casting of glass medallions under Dr Henry Quin in Dublin in 1763–66. He then moved to London where he became famous for making copies of antique gems and gems in the antique manner, as well as for sculpting miniature relief portraits of famous people both living and dead. Eventually, he had produced a full range of small medallions, which numbered 15 800 when a catalogue was published in London in 1791.

Although James Tassie sculpted in wax, he is best known for the fine quality medallions cast from a mould made from the wax original. The powdered glass which was melted in the mould was commonly known as "paste" or "glass paste". A similar casting technique was used to create the stones used in costume or paste jewellery during the 18th century. The smaller Tassie medallions were likewise mounted in jewellery; however, most were collected by *cognoscenti* from St Petersburg to Madrid as reasonably priced versions of ancient gems. Catherine the Great of Russia ordered a complete set of six thousand in 1783. James Tassie's sculpted portrait reliefs in glass paste portrayed prominent



Far left: "Admiral Keppel", cast glass portrait medallion, 1779 (h. 13.3 cm). Centre: "Jane Bruce", cast glass portrait medallion, 1798 (h. 15 cm). Above: Dark brown glass paste medallion, c. 1800 (h. 2.2 cm), probably showing Pope Innocent XII.

citizens and royalty and ranged in size up to 11 × 7 cm oval. James's nephew, William Tassie (1777–1860), was trained by him and continued to operate the Tassie studio in London until 1840. William does not seem to have executed many of the larger portraits but he did expand the range of small medallions.

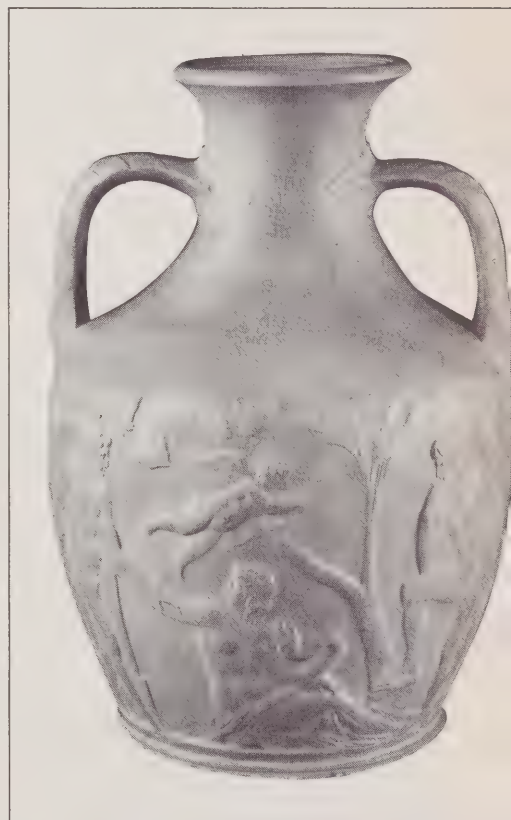
In 1919, Mr J.S. Garth Tassie, a Canadian descendant, lent his extensive collection of Tassie medallions, portraits, and related items collected by his uncle, Major William T. Tassie (1846–1906), to the Royal Ontario Museum. With Garth Tassie's death in 1978, these became the property of Professor James S. Tassie; although Professor Tassie and other members of the family collect pieces by their famous forbears, he very graciously decided to donate the bulk of this collection to the Museum. Because of the highly specialized nature of the material, this gift required nearly five years to finalize. While readers of *Rotunda* have not seen examples of the Tassies' work before, it was the subject of several articles, an exhibit, and a talk by Mrs Jean Bacso, formerly of the European Department. The collection was also known to a number of Wedgwood and glass specialists.

Professor Tassie's gift includes 625 small glass medallions, thirty-five portrait reliefs, a plaster copy of the Portland Vase, William T. Tassie's hand-written ledger recording his full collection, and related material, all given in memory of Major William T. Tassie and J.S. Garth Tassie. The plaster replica of the Portland or Barberini Vase (h. 24.8 cm) is notable as a record of the appearance of this famous example of ancient Roman cameo glass as it was in the 18th century. The vase, which had been in the British Museum since 1810, was unfortunately smashed by a deranged artist in 1845. Only sixty of these plaster casts were produced by James Tassie using the mould made by the noted gem-engraver Johannes Pichler before the vase left Rome about 1780–82; today nearly all of the Tassie replicas have disappeared.

The 625 smaller medallions constitute an important research facility for classical sources in the art of the neoclassical period and for experimental glass colouring. A few examples are mounted as jewellery. The dark brown glass medallion shown is 2.2 cm tall and possibly represents Pope Innocent XII. Beautiful as they are, the glass portrait reliefs have recently taken on an even greater importance in terms of our collections. During the last decade, the European Department has built up an outstanding collection of British portrait miniatures to which they relate. "Jane Bruce", dated 1798, and "Admiral Augustus Keppel" (1725–86), dated 1779, are the sitters in the examples shown (heights 15 and 13.3 cm respectively).

The gift of the Tassie Collection has made the Royal Ontario Museum the premier repository of the Tassies' works in North America. Other large collections are in the Scottish National Portrait Gallery, Edinburgh, and the Hermitage, Leningrad. We are very grateful to the Tassie family and commend them for their interest in their talented ancestors.

C.P.K.



Plaster replica of the Portland or Barberini Vase, c. 1780–82 (h. 24.8 cm). Cast by James Tassie from a mould made by the gem engraver Johannes Pichler.

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RALPH BRANDES

•The *inter vivos* gift of a small marble statue of an old man was officially included in the collections of the European Department in 1975 to commemorate the late Victor Lynch Staunton; it was given by his widow, Mrs Jean Melchers Lynch Staunton. The statue has now arrived in the Museum accompanied by an invoice dated 1964 and the opinions and evaluations of various experts. These identify the subject of our statue as St Jerome, and the very informative invoice, issued by the firm of Jacques Seligmann, states further:

An intimate, contemplative atmosphere is conveyed by this highly exceptional sculpture, rich in pictorial effect. St Jerome, in cardinal's hat and robes, is seated at a reading desk shown from the side at left. He turns away from his book, marking his place with his right hand, and looks downward; his left hand is extended toward the engaging little lion who rests his forepaws on the saint's knee. The strong sense of depth is created by the skillful treatment of the restrained folds of drapery. . . . Though it is our belief that this marble is of Franco-Flemish origin, and inspired by the drawing of a Flemish master, the possibility of a German origin should be considered, according to opinions expressed by some scholars. We have no information as to its previous ownership.

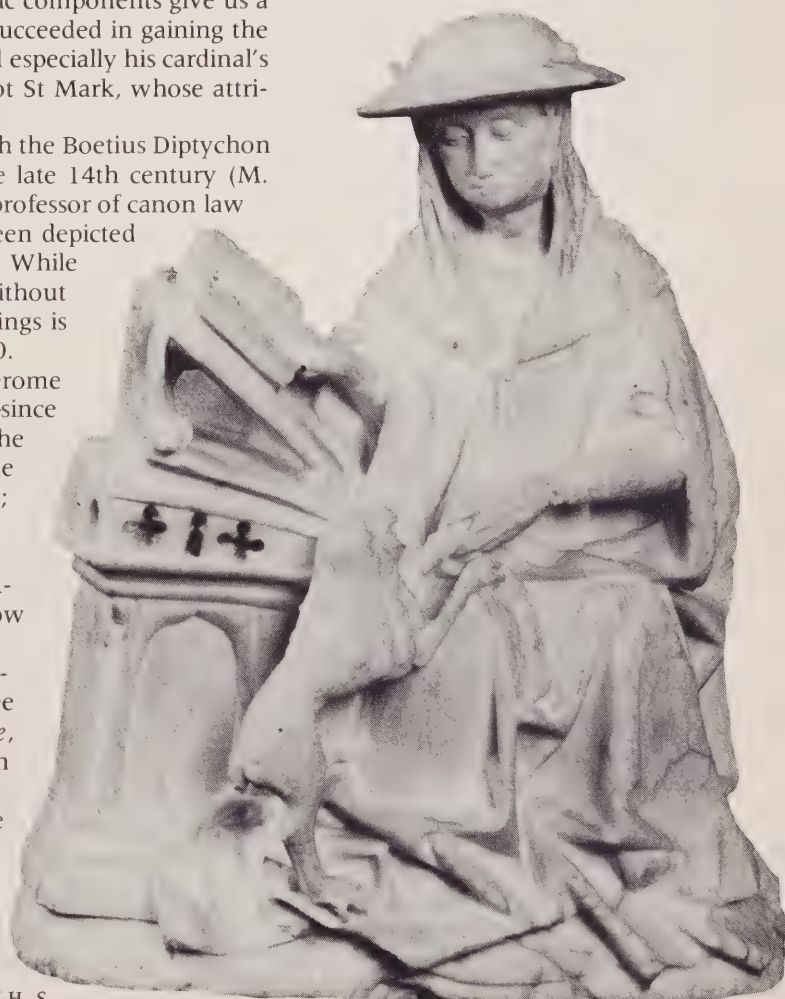
The history of St Jerome is well recorded in Joseph Brawn's *Die Trachten und Attributen der Heiligen in der deutschen Kunst*, p. 333 (Hieronymus, ill. 173, 174, 175), as well as in *Lexikon der Christlichen Ikonographie*, vol. 6, pp. 519-529. He was born in Dalmatia in A.D. 340 and educated in Rome, where he became secretary to Pope Damasus, and where, after a good deal of travelling, he died in 420. He is one of the four fathers of the Western Church, the others being Augustine, Nicholas, and Ambrosius.

While the style, architectural details, treatment of drapery, and the pose of the lion all suggest High or Late Gothic, the iconographic components give us a more precise date. The terrified and pleading lion has succeeded in gaining the attention of the studious saint, who, by his garment and especially his cardinal's hat, is clearly identified as the Pope's secretary (and not St Mark, whose attributes are also a lion and a book).

Pictorial reference to St Jerome begins in A.D. 604 with the Boetius Diptychon in Brescia; his popularity was greatly enhanced in the late 14th century (M. Meiss, *The Great Age of Frescoes*) by a book written by a professor of canon law at the University of Bologna, and since then he has been depicted as a scholar in his study, not as a hermit in the desert. While as late as 1480 we find him in paintings or frescoes without the lion, etc., his first appearance in his new surroundings is in a miniature of the Boussicot workshop of about 1400. The subject of the statue can thus be identified as St Jerome in his study with cardinal's hat and the pleading lion—since 1400 the latest iconographical manifestation. Besides the Boussicot miniature there is a Bohemian woodcut of the same subject and roughly the same date, 1400–1410; it is illustrated in the catalogue *Europäische Kunst um 1400* (Vienna 1962), illus. 153.

What remains to be mentioned is the furniture. It consists of a Gothic stool of a type then in use in what is now Luxembourg, northern France, Belgium, and Holland. Then there is a Bible box from the same area, and a lectern; the Bible box might even be seen as an early knee desk, as illustrated by Helen Hayward in *World Furniture*, p. 53. The same kind of furniture is very clearly shown in a miniature on p. 192 of *The Flowering of the Middle Ages*, edited by Joan Evans. The furniture may indicate the place of origin of our statue, as it can be assumed that styles are regional, but iconography travels.

To sum up, we can add to the dealer's expertise by saying "Statue of St Jerome in his study, marble. Franco-Flemish, early 15th century. 9¼" × 7½" (23.5 × 19 cm)." We are most grateful for the gift. H.H.-S.





- A silver presentation ewer and tray have been purchased by Canadiana with the help of Mrs George G.R. Harris, in recognition of the work of Mrs Helena R.M. Ignatieff in Canadian decorative arts at the ROM. Both pieces are marked by Lash & Co., Toronto (c. 1865–87). Additional marks on the tray indicate that it was made by Gorham and Company of Providence, Rhode Island, and sold through Lash.

The inscriptions on the ewer and tray show that they were presented to the Venerable Archdeacon Fauquier by the members of the Christ Church and Trinity Church of East Zorra, on the occasion of his leaving the mission for Algoma.

Frederick D. Fauquier (1817–81) immigrated to Upper Canada in 1836 and was ordained priest in 1846 by Bishop John Strachan. He was consecrated bishop of Algoma at St James' Cathedral on 28 October 1873, four days after the presentation date engraved on the silver.

H. de P.



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•A collection of 105 political cartoons in pen and ink by Samuel O. Hunter (1858–1939), with some clippings and related papers, have been given to the Canadiana Department. This material has come through the kindness of Mr Hugh Porter from the estate of the late Mrs George Boothe Ferguson (nee Margaret Collingwood), adopted daughter of the artist.

A leading and much-admired cartoonist of his day, Hunter's work covers Ontario, Canadian, and international politics from the 1890s to 1937. Associated with J.W. Bengough's publication *Grip*, Hunter was also employed in succession by four Toronto newspapers, the *News*, the *World*, the *Globe*, and finally the *Star*. Hunter's folksy summer columns, published as letters and stories, about the joys of fishing and nature near McCracken's Landing at Stony Lake, Ontario, reveal another side of his creative talents.

H. de P.

Left: THAT NEW "LID". Britannia, to Mr Bennett's new Stamp Lady—"Why bless me, Miss Canader, I didn't know you at first in that new liberty 'at.'" The allegorical 13c stamp pictured was issued to commemorate the Imperial Economic Conference held in Ottawa in 1932, and hosted by Richard B. Bennett's Conservative government.

Right: HIS LUCK. Charley Tupper—"Oh why am I not in it now." Sir Charles Tupper and the Conservatives were defeated in 1896 by Wilfrid Laurier and the Liberals. The Laurier government came in at the end of a world price decline that resulted in a wheat boom for Canada in the early 1900s. Thus Laurier rides high in a balloon labelled "Government Hopes".

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THE GROWING COLLECTIONS

- The Canadiana Department's collection of watercolours by 19th-century artists has been enriched by the generous gift from Mary Anne Miller of a Napier sketchbook, in memory of Louisa Hope Napier Currie, the great-niece of the artist. This gift is an addition to the Currie collection of forty-four Napier watercolours of Canada, given to the ROM in 1977.

William Henry Edward Napier (1829–94) was born in Canada, the son of Duncan Campbell Napier, personal secretary to Lord Elgin. He trained as a civil engineer and worked on the development of the country's first railways. He was also an accomplished painter in watercolour. In 1857–58 he served as chief engineer on the Canadian Government Exploring Expedition between Lake Superior and the Red River settlement. The views painted in this 1858 sketchbook record his travels during this most important phase of his career; notable among them are watercolours of Norway House, Pembina, Collingwood, and Quebec City.

M.A.



Fishing Station, Collingwood, Lake Huron.



Norway House, Lake Winnipeg.



Cicada with wings expanding after emerging from larval skin. Adult cicadas are the insects responsible for the shrill calls high in trees on hot summer days, but the larvae live underground sucking juices from roots.

THE GROWING COLLECTIONS

•One of Canada's outstanding collections of photographic slides of insects and related animals was donated to the Department of Entomology in 1983. This collection of some 3600 slides is the life work of Dr W.A. Crich of Grimsby, Ontario. For his success in international salon competition, Dr Crich was named a Fellow of the Photographic Society of America; he has been invited to exhibit in the society's Nature Hall of Fame, and has lectured widely on his work in Canada and the United States. Not only are the donated photographs made with exceptional technical skill, but they also illustrate sequences in the life cycles of insects that require both an intimate knowledge of the subjects and the dedication to be on hand when once-a-year events in the life cycle occur. Enlargements from several of the slides have been used in the new gallery of arthropods (see photograph), and the slides are used regularly in popular and scientific lectures by curators in the Department of Entomology. The Museum's obligation in education has been enormously strengthened by this significant donation, which was made possible through certification of the collection by the Cultural Property Export Review Board.

G.B.W.

ROM

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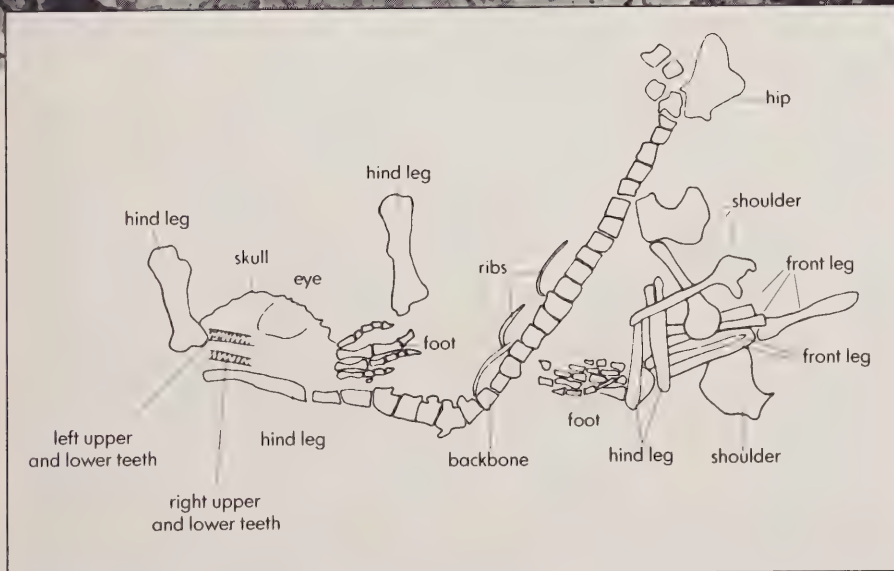
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THE GROWING COLLECTIONS

- The most complete skeleton of *Petrolacosaurus* known was collected near Garnett, Kansas under the direction of Dr Robert Reisz, Erindale College, University of Toronto and research associate, Department of Vertebrate Palaeontology, ROM. *Petrolacosaurus*, which has been found only at the Garnett quarry, is approximately 290 million years old; it is one of the oldest known reptiles and represents the possible ancestor of the dinosaurs as well as of all the living reptiles. The horizontal length of the specimen shown is 33 cm; the accompanying diagram delineates the various parts of the animal within the rock. Three field seasons in Kansas produced hundreds of specimens of plants, fish, amphibians, reptiles, and trackways, which after study will be catalogued into ROM collections.

K.S.



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ROM

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**The Potters' View of Canada:
Canadian Scenes on Nine-
teenth-Century Earthenware**

Elizabeth Collard

McGill-Queen's University Press
194 pp. \$29.95 (cloth)

Review by Donald Webster, curator of the Canadiana Department and author of numerous books and articles about Canadian ceramics and furniture.

Elizabeth Collard's long awaited new book was a great pleasure to receive for, from her earlier *Nineteenth-Century Pottery and Porcelain in Canada* (1967) and numerous articles, Mrs. Collard is known as a meticulous researcher and a crisp and incisive writer.

The Potters' View of Canada is a focused study of 19th-century English and Scottish white-bodied table and serving wares that were decorated with transfer-printed and Canadian-oriented views, motifs, and legends, and made particularly for the Canadian market, though they were sold elsewhere as well. The Canadian focus came in the 1820s, with an issue by Enoch Wood's Burslem Pottery, Staffordshire, of plates with printed underglaze scenes of Quebec, Montmorency Falls, and Table Rock at Niagara Falls.

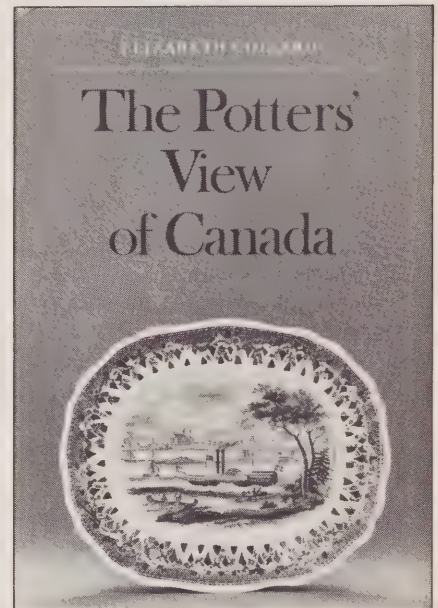
Through twelve chapters, the author outlines the history and context of the transfer-printed, Canadian-subject ceramics that were produced by numerous British potteries into the 1890s. She has isolated and illustrated most scenes, and many of their origins, which were often earlier engravings or lithographs. As well, she has identified the makers of each scene or type, illustrated all known factory marks, and, largely with information supplied by early advertising, has traced and followed this pottery from factory to its Canadian markets.

A critique of *The Potters' View of Canada* must be more concerned with omissions or exclusions than with included content. As far as Mrs Collard's research goes it is impeccable, but it is largely from published sources. A noticeable omission is information based on original records (insofar as they still exist) of the producing factories, of British and Canadian mercantile houses, and of Canadian import landings. Thus, there is little included about actual production dates of ceramic patterns and forms, the quantities originally manufactured, quantities shipped, their destinations, or about landed importations. Such research might be largely non-productive, for the description contained in early commercial records is notoriously poor, but it should sooner or later be tried.

The basic information included throughout the narrative text is somewhat difficult to glean for quick reference. Since it is likely that the book will be used as a catalogue, a checklist appendix, citing such basics in short form, would be a very useful inclusion in the next edition.

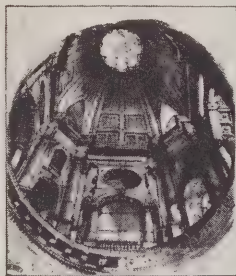
Finally, as a tightly focused study the scope of the book is limited solely to the Canadian-subject scenic and motif transfer-printed wares. Thus it does not address a number of other groups of British 19th-century, Canadian-oriented export wares, on which little work has been done.

Overall, this is the best new book to appear in some years on Canadian or Canadian-context ceramics, and though occasional new or variant printed scenes or motifs, or pottery forms, will appear, I doubt that the subject coverage of *The Potters' View of Canada* will be superseded for decades. For historians and collectors of ceramics, it is an important work and an essential one.



MASTERPIECES OF
ARCHITECTURAL DRAWING

EDITED BY HELEN POWELL AND
DAVID LEATHERBARROW



**Masterpieces of Architectural
Drawing**

Edited by Helen Powell and David
Leatherbarrow
Hurtig Publishers
192 pp. \$49.50 (cloth)

Review by K. Corey Keeble,
associate curator in the European
Department of the ROM.

Masterpieces of Architectural Drawing is
presented by its editors as an intro-
ductory history. It includes a well
written, balanced outline text sup-
plemented by numerous illustra-

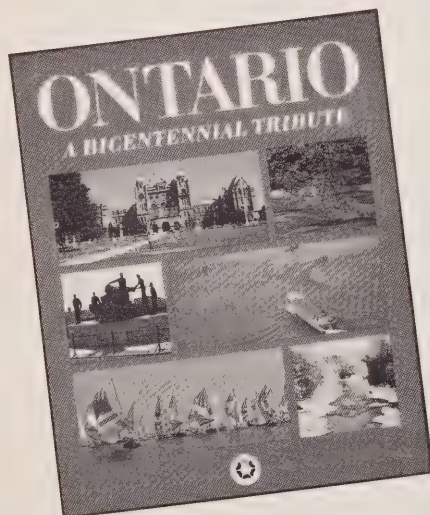
tions, and an admirable catalogue of
102 separate drawings, ranging
from German Late Gothic plans and
elevations of the 15th century;
through Renaissance sketches and
designs by Bramante, Leonardo,
Sangallo, Palladio, Raphael, and
others; Baroque designs and *concetti*
by Bernini, A.G. Bibiena, and Jo-
hann Bernhard Fischer von Erlach
(among others!), French Neo-Classi-
cal projects by E.L. Boullée; a wide
range of 19th-century projects and
designs including immaculately de-
tailed renderings by the pupils of
the famed French École des Beaux
Arts; to various designs and
sketches by architects of the Mod-
ern Movement and their successors,
culminating with comparatively re-
cent perspectives by Robert Venturi,
and Leon Krier; sectional drawings
by Eric Parry and Nigel Westbrook,
and a witty pen-and-ink fantasy by
Franco Raggi.

The history of architectural draw-
ing is a complex one, and it is to the
credit of the editors that their intro-
ductory, outline text is easy to read
and to understand. Indeed, they
have provided the reader with a
useful catch phrase by noting that
regardless of the varied functions of
architectural drawings, all have one
thing in common: their main func-
tion "is to provide information for
builders in a form that symbolizes
cultural values". In this sense, it is
instructive to note the comparative
paucity of medieval architectural
drawings; the editors note that the
nature of the practical training of
medieval master masons, who com-
mitted so much of the forms and
manner of construction to memory,
was not favourable to the produc-
tion of drawings other than basic
elevations. With the codification of
various systems of mathematical
perspective introduced with the
Italian Renaissance, the importance
of drawings to the field of architec-
ture increased dramatically. An out-
standing figure in the history of
Renaissance architectural drawings
was Leonardo da Vinci, whose ar-
chitectural studies show a method-
ology related to his anatomical
studies and whose introduction of
aerial or bird's eye perspective es-

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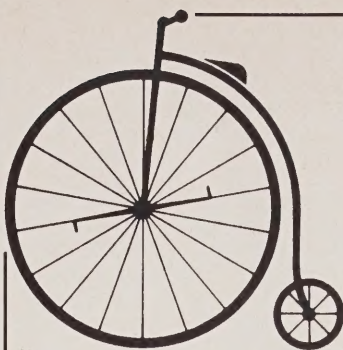
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The Renaissance contributed more than one perspective approach to architectural drawing, and Powell and Leatherbarrow have outlined the major developments in the introduction and use of perspective systems, and their evolution through succeeding centuries. While outlining the forms of architectural drawings, they have also included a useful capsule history of drawing techniques and of the means for circulating drawings among an ever-increasing public. The earliest means of reproducing architectural drawings for circulation was the woodcut, used for printing the illustrations of the *Hypnerotomachia Poliphili* of 1499 and for Serlio's treatise of 1537-51. Woodcuts were succeeded in the late 16th century by engravings, while in the 19th century, traditional methods were in turn replaced by various forms of lithography and chromolithography, and still later by various photographic techniques. Means of reproduction not only relate to the constructional and stylistic function of architectural drawing, but to a more purely aesthetic function as well, to drawings that came to be collected and enjoyed for themselves. The whole concept of the drawing as something to be appreciated for itself was born of the Renaissance and finds its source in the designs of Leonardo and of Michelangelo. Renaissance theory increasingly emphasized the role of the drawing as providing a tangible link with the creative workings of the mind and soul of the artist. The importance of the rapid sketch and of other forms of drawing as the most fundamental element in the training of any artist continued into the periods of Baroque and Rococo art and beyond. For the 17th and 18th centuries, Powell and Leatherbarrow have provided a delightfully kaleidoscopic array of drawings in different styles and manners, from feathery pen fantasies by Piranesi and a pen-and-wash *capriccio* by Filippo Juvarra to highly detailed elevations and sections by Sir Christopher Wren and Sir William Chambers.



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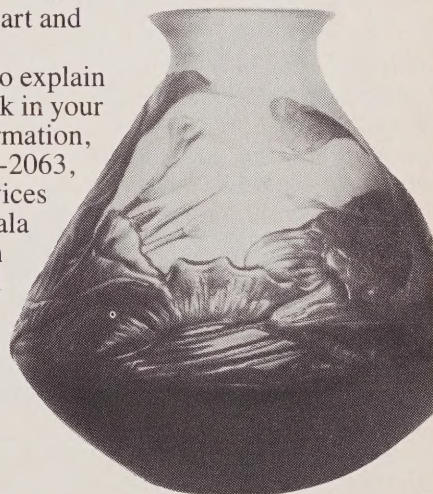
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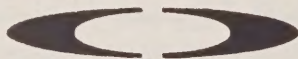
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It is significant that both text and catalogue make abundant reference to the vast outpouring of architectural drawing that took place in the 19th century, with the emergence of major competitions for a whole new range of public buildings which arose throughout the Western world in the early phases of the Industrial Revolution. The 19th century was, if not a golden age, at least a gilded one in the history of architectural drawings. Powell and Leatherbarrow make due note in their text of the rapid advances in technology that facilitated the increase in numbers and types of architectural illustration from the early 1800s, and that also facilitated their circulation; and they give due attention to the contribution of the "renderers", professional artists specializing in the preparation of often highly detailed plans and elevations for a wide range of buildings, including those submitted in architectural competitions.

While many of the drawings in *Masterpieces of Architectural Drawing* are of structures that were actually built, others are for projects that were never realized. Among them are drawings which highlight the role of the architect as visionary, most notably in the context of the formation of the Modern Movement of the 20th century. The editors have provided an illuminating visual survey of such designs, ranging from the somewhat overpowering classical revival plans of Burnham and Bennett of 1909 for the city of Chicago—plans which relate back to the fantasies of Boullée and French Neo-Classical designers of the late 18th century—to the Futurist designs of Antonio Sant'Elia of 1913, and other early 20th-century projects by Frank Lloyd Wright and Le Corbusier.

As a survey or introductory history to architectural drawing, *Masterpieces of Architectural Drawing* has much to commend it. In all its principal features it is informative, well composed, and a delight both for the mind and for the eye.

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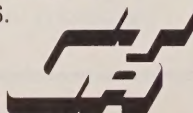
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